

The Poem-Worms Lurch The Stream

Jim Leftwich



2016 scanner collage

Table of Contents

1. Tudo quanto (2016)
2. Emails With Tom Taylor and Peter Ganick About Pessoa's "Tudo Quanto" (2007)
3. Jim Leftwich EMAIL INTERVIEW Summer 2008
4. Email Exchange With Tim Gaze and Ted Warnell (2007)
5. From an email to Scott MacLeod, 2006 or 2007
6. Dirt Ladder (2016)
7. Azure Hammer (2016)
8. Baking Maya Basketball (2016)
9. dinosaur kit wreckage (2016)
10. print generating kite (2016)
11. Per third employed azure (2016)
12. bent raining raw perimeter (2016)
13. knit collapse / elapsed cloak (2016)
14. teeming their remarkable subsequent (2016)
15. in the salon of dancing flowers (2016)
16. leopard raffles (2016)
17. the kitchen as practice (2016)
18. clumps to ask the hairy suit (2016)
19. the technocratic premise (2016)
20. more derails and roles of change (2016)
21. alphabets erase realities (2016)
22. erase dish sleeping departure (2016)
23. grooming disruptive maneuvers (2016)
24. The Sealed Earth (2016)
25. Factgnosis (2016)
26. bacterial emptiness beneath the lease (2016)
27. meteorite blink in fate (2016)
28. The retroactive anchors (2016)
29. Email Exchange With Marco Giovenale (2007)
30. Email Exchange With Baron Von Geraldo Re "Pansemia" (2008)
31. Letter to Andrew Topel (2007)
32. Email Exchange With Tom Hibbard (2007)
33. Radio Disappears At The Jaguar Gate (2016)
34. school-wrapped flesh (2016)
35. Beneath the leaps (2016)
36. Baseball trout cult antennae. (2016)
37. Vispo Collages: The Wallowing Oath-Lotos Hollow Hills (2016)
38. Baseball trout hitchhiking Shakespeare cult antennae. (2016)
39. Hatch claw found shattered (2016)
40. Carrot bean and claw with Chain Boot shower (2016)
41. umbrella horse eyes (2016)

42. commodity moon gait powers (2016)
43. in pansemic massage to flower (2016)
44. pronouns cohere hazards (2016)
45. slept like the dissection of history (2016)
46. ghost ghost (2016)
47. Commodities (1994)
 - A) HONEY WHEAT BERRY BREAD
 - B) CELESTIAL SEASONINGS SLEEPYTIME
 - C) EXCHANGE
 - D) RANCH STYLE LENTIL SOUP (Strategy and Sacrament) (a quasi-intentional operation)
48. ADVERTISEMENT (1994)
49. ADVERTISEMENT #2 (1994)
50. ADVERTISEMENT #3 (1994)
51. ADVERTISEMENT #4 (1994)
52. ADVERTISEMENT #6 (1994)
53. ADVERTISEMENT #7 (1994)
54. ADVERTISEMENT #8 (1994)
55. MONEY (2001)
56. Antarctica (2001)
57. Thaddeus von Bellingshausen (2001)
58. as had James's (2001)
59. his surround (2016)
60. Stop me now, before I commit a fiction (2001)
61. the flavor of the 3 (2001)
62. An Agent For Myself (2001)
63. The Antonio Villas-Boas UFO/Sexual Abduction Encounter: A Procedural Narrative (2001)
64. frogvox (2001)
65. sounds poem (2001)
66. anarchist slogans *no matter who you vote for the government still gets in* (2008)
67. Email Exchange With John Crouse (2007)
68. time pumps a battery into the sewer (2016)
69. Jesus pumps a Quest into the DKult (2016)
70. christmas eve 2016 (2016)
71. "filler up and fuck the oil" (2016)
72. agitate and pertain (2016)
73. EFE (2016)
74. The Variable Escapes (2016)
75. bite kit (2016)
76. slivers knot folded refuse (2016)
77. turtle grease (2016)
78. what do i think i'm doing? (2016)

79. Unresolved saxophone transmuted (2016)
80. a low-income history of re-purposed nostalgia (2016)
81. suitcase diagnosis (2016)
82. narrative duty as fertile poverty (2016)
83. projectile divided by syllables (2016)
84. furious impossibilities of the ragged poem (2016)
85. renewal of the anti-collage (2016)
86. chopping the gnawed cause (2016)
87. Species Diversity || Climate (2001)
88. Picasso (2001)
89. Leonardo da Vinci (2001)
90. security service needs (2001)
91. NEAR CARE TOMORROW (2001)
92. Working (2001)
93. to visit (2001)
94. some of the what (2001)
95. answering ambiguity (2001)
96. have ~ make ~ point ~ feel ~ poem (2001)
97. sea of eyes (2016)
98. mimosa (2016)
99. dogwood -- flattened, filters (2016)
100. normal raving Vienna (2016)
101. Lyricism Unanswered By Texts (2016)
102. fiscal ennui of the moral fish (2016)
103. the narrow rackets of the soul (2016)
104. stretching the demolished spell (2016)
105. soluble junk coil glimmers (2016)
106. St Tropez Shoes (2016)
107. waterproof zooming danger (2016)
108. snarl may appear as ripe vibration (2016)
109. Railroad blood and wine (2016)
110. bird than-sailor poetry (2016)
111. Corso for 2017 (2017)
112. air-filter shovel dust (2017)
113. worm-dot (2017)
114. muse-long wreckages (2017)
115. stripe-knitted rivers (2017)
116. murmuring ring (2017)
117. wondrous due skin (2017)
118. highway stomping steep (2017)
119. caterpillar carpet whispering turtle sun (2017)
120. the splotch and drift of range (2017)
121. Flowers At The Edge of Venus (2017)

122. not the only "no" vote (2017)
123. The Eisenhower Half (2017)
124. abandoned shiny blue (2017)
125. buried in cosmic miles hippo (2017)
126. milk the leather taxis (2017)
127. so soon the spoon (2017)
128. the last stuffed think on christmas (2017)
129. wisdom-crannies, traverses (2017)
130. mostions (2017)
131. through Norse the angel opportunity (2017)
132. "the perspex spider spits with toed antenna" (2017)
133. frogs and snow when the dog-star rages (2017)
134. decibels their pylon apostle (2017)
135. night as spoken above no other task (2017)
136. The Pravity of Human Nurture (2017)
137. period style (2017)
138. why play the day away? (2017)
139. mistaking the side of things (2017)
140. Poza Rica, 1978 (2017)
141. diversified spectator travels (2017)
142. pansemic cinematic correspondences circa 1974 (2017)
143. the shaman rides the cloak (2017)
144. the night lion knows the layers of instruction (2017)
145. wander suffused the cook (2017)
146. Corresponding Dances, (Baudelaire transmuted by Retorico Unentesi) (2017)
147. memory of identifiable fragments (2017)
148. supermarket radiates crooked rituals (2017)
149. on the the dump (2017)
150. padlock nodding doors (2017)
151. intimate fort of raccoons (2017)
152. grapple the salient energies (2017)
153. respectable gestures devastate the mountains (2017)
154. lure and don't (2017)
155. a gaggle of doors (2017)
156. skate-agents quandary (2017)
157. the pasts aslant (2017)
158. lunar in cameo peril (2017)
159. campfires summer ventriloquist (2017)
160. splinter-dance (2017)
161. no salt in the food-lines (2017)
162. Charcoal Doubts Their Bumblebees (2017)
163. The by Times has Fume (2017)
164. design-buddhas buddhas (2017)

165. full doll top cows smiling in crows soon soon (2017)
166. A Muse A Malady, (Baudelaire transmuted by Retorico Unentesi) (2017)
167. The Vernal Muse, (Baudelaire transmuted by Retorico Unentesi) (2017)
168. Spleen, (Verlaine transmuted by Retorico Unentesi) (2017)
169. Spoon, (Verlaine transmuted by Retorico Unentesi) (2017)
170. ONE-WORD POEMS (2017)
171. mimeocoffeedowntown (2017)
172. poems were arts in the size of their sizzle. (2017)
173. Sculpture / Collaboration / Broodthaers / Parrotfish (2017)
174. layers played (2017)
175. How much happiness (2017)
176. Email Exchange With Jukka-Pekka Kervinen May/June 2005
177. Email Exchange With Jukka-Pekka Kervinen from June 2005



graffiti, charlottesville, june 2005 (photo by jim leftwich)

Tudo quanto

Everything stated or all that a man everything man expressed by man is a explains or expresses expounds or expresses note in the margin of comprises a note in is a marginal note to a completely erased the margin of a a text that is text totally erased text completely expunged.

From what's in the note to a greater or lesser from the sense of the note we can extract extent, given the note, more or less, we the gist of what must meaning of the note, derive the sense the have been in the text, we can deduce what text should have had; but there's always a should have been the but there is always a doubt, and the sense of the text; but doubt, and the possible meanings are a doubt is always possible meanings many present and the myriad possible senses multiple.

All they said and that all men are human, he or difference indicates a person exhibits or expression is expressed in a note that the full text of the entire night at the edge of the note was deleted from the text.

For a little before, and of the sense, or too much, or less, according as we have said, which is the highest reason for it to be understood from the fact that in the letter; But it is uncertain that the meaning is, but always, the suspicion of the senses and the feelings of suspicion, but which it is always possible, and the meanings of many of them.

All they said and that all men are human, always possible, and the meanings of many of them. He or difference indicates a person exhibits or expression and the feelings of suspicion, but which it is, is expressed in a note. For a little before, and of the sense, or too much, or less, according as we have said, that the full text of meaning is, but always, the suspicion of the senses. But it is uncertain that the the entire night at the edge of the highest reason for it to be understood from the fact that in the letter; which is the note was deleted from the text.

Letter highest reason for it to be understood from the fact that in the; which is the note was deleted. He or difference indicates a person exhibits or too much, or less, according as we have said, that the full text. But it is uncertain that the the entire expressed in a note. For a little before, and of the sense, or night at the edge of the from the text. All they said expression and the feelings of suspicion, but which it is, is and that all men of meaning is, but always, the suspicion of the senses are human, always possible, and the meanings of many of them.

Everything stated or oubt is always possible meaniall that a man everything mave had; but the is always a doubt, an expressed by man is a explains or expresses expouse of the text; but doubt, and the possible meands or expresses note in the marom what's in the note to a greater or lesgin of comprises a note in is a marginal note to a compote, more or less, we the gist of what must mem the sense of the note we can extract extent, giv a ning of the note, derive the senere's always a should have been the but therse the have been in the text, we can deduce what text sholetely erased the margin of a a text that is text totalent and the myriad possible

senses multy erased text completely expunged. Frser froen the nuld hand the sennings are a dngs many presiple.

Everything stated or mauve doubt is always possible that a man means I all had everything; but the is always a doubt, explains or expresses an expouse expressed by man is a of the text; but doubt, and the possible meander or an explicit indication in the marom what's in the note to a greater or less gin of comprises a note on this a marginal note to a compote, more or less, we the gist of what must the members the sense of the note we can extract extent, give a ning of the note, derive the series' always a but should have been the Thersia the have been in the text, we can deduce what the margin of as a text erased shoe let ely total text text that is bent and the myriad possible senses cult lyre erased text completely expunged. Freeze from eno the null hand the Sennings are a dung many participle.

All they said ange of the note was deleted frod that all men are hssible, and the meahat in the letter; But it is uncertain that the meaninings of many of tuman, he or difference indicates a person exordng as we have said, which is the highhibits or exprut always, the suspicion of the sensession is expreut which it is alwssed in a note that the full text of theson for it to be understoore, and of the sense, or too muod fro end the feelings of suspictire night at the edm the text. For a little befch, or less, accest ream the fact tng is, bes anion, bays pohem.

All they said that all men are the angels of the note was deleted frog hissible, and the meathat in the letter; But it is uncertain that the meaninings of many of Tuman, he or differences indicate a person exordng as we have said, which is the highhibits or exprut always, the suspicion of the sensession is expreut that the full text in a note which it is alwssed understoore of the son for it to be, and of the sense, or too mud odd suspictire night at the frog eden end the feelings of the text. For a little befch, or less, the fact TONG is an approach of his own guilt, bees anion, bays Poher.

All they said that all men are the angels of the note was deleted frog hissible, and the meathat in the letter; But it is uncertain that the mean ininngs of many of Tubman or Truman, he or differences indicate a person exhorting as we have said, which is the high inhibits or express rut always, the suspicion of the sense session is express gut that the full text in a note which it is always seed understood ore of the sun for it to be, and of the sense, or too mud odd suspect pict ire night at the frog eden end the feelings of the text. For a little belch, or less, the fact TONG is an approach of his own guilt, bees and iron, bays Poher.

jim leftwich
12.18.2016

|||||

Emails With Tom Taylor and Peter Ganick About Pessoa's "Tudo Quanto" (2007)

From: jimleftwich@mac.com
Subject: Re: Re:
Date: August 29, 2007 11:18:57 PM EDT
To: ttaylor002@centurytel.net

i think this is interesting as a kind of metalinguistic set of ever-expanding limits, where there is a failure of language to reproduce experience, certainly, but also a failure of language even to simply represent itself - which is perhaps in part what you are getting at with your 'maybe even better', the capability of language-against-itself to generate a cognitive reality - experiential, as thought itself is a characteristic of the experiential - so while describing its inadequacies it replicates variants of that description, generating in the process an experiential world at least potentially more fulfilling than the one it is admitting an inability to reproduce.

this is always part of the potential of the poem as a thing, as simply something in the world among all the other things in the world. it situates itself in its own emptiness in order to make room for the fullness it will become. language has to be inadequate to the task of reproducing experience in order to be able to actualize its potential to generate the more complex and resonant experience of the poem.

On Aug 29, 2007, at 8:11 PM, thomas lowe taylor wrote:

how do you treat this?
it's my longstanding feeling
that no experience can be reproduced by language

it's always something else -- maybe even better...

----- Original Message ----- From: "jim leftwich" jimleftwich@mac.com >
To: "jim leftwich" jimleftwich@mac.com>
Sent: Wednesday, August 29, 2007 1:07 PM

<http://www.disquiet.com/tudoquanto.html>

From: jimleftwich@mac.com
Subject: Re: Re: Re: Re: Re:
Date: August 30, 2007 11:53:19 AM EDT
To: pganickz@gmail.com

peter

many years ago i read an interview paul auster
did with edmund janes in which janes talked
about 'interrogating the surface of the text' as
a process for continuing a piece of writing. i've
used this a lot, and i suspect that you have too.

have a good trip.

jim

On Aug 30, 2007, at 6:21 AM, peter ganick wrote:

hi jim..... thanks for looking at 'night lyrics' 1. jukka also has 2
and 3. i'm working on 4 now. ... ; 'the sense on the surface'?
....right!. we leave for boston today, then provincetown saturday....
..../ peter

On 8/30/07, jim leftwich jimleftwich@mac.com > wrote:
hi peter

yes, i see your 'night lyrics' at jukka's site, very

nice work, certainly lyrics. one can almost, but not quite, see the sense on the surface.

jim

On Aug 29, 2007, at 6:59 PM, peter ganick wrote:

hi jim..... you are definitely right, like when one makes no attempt to disjunct a writing. it's new for me. some texts called collectively 'night lyrics' will be put on jukka's blog sometime. may already be there, and i'm writing that way now. ... peter

On 8/29/07, jim leftwich jimleftwich@mac.com> wrote:
peter

yes, i think i've also seen this kind of thing
by john cage.

there are times when one is forced to think
two thoughts at once, as when thinking in the
process of constructing meaning (or coherence),
and simultaneously thinking about that process
of construction.

jim

On Aug 29, 2007, at 5:10 PM, peter ganick wrote:

hi jim.....

did you ever see the 'sculpture' someone did with sheets of translucent plastic (or was it glass?) that had sketching on each parallel sheet and added up to a complex picture when seen perpendicular to the sheets? i think i've seen a few versions of that theme, maybe one by john cage???? ... peter

On 8/29/07, jim leftwich jimleftwich@mac.com > wrote:
his peter

the particular passage used is magnified in its complexity
by this presentation. it seems almost perfect to me - as
if a statement might be used as endless continuation of

and commentary on itself.

jim

On Aug 29, 2007, at 4:24 PM, peter ganick wrote:

hi jim..... this is interesting, both for pessoa who is rather a complicated creature and translation also a complicated matter. double complication. is double complication like double negative is positive, simple? sheila left for phoenix today. she said 'hi back' to you when i told her you said that. ...we'll be away from here and infrequently online, but i will reply to email. peter

On 8/29/07, jim leftwich jimleftwich@mac.com> wrote:
<http://www.disquiet.com/tudoquanto.html>

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Jim Leftwich EMAIL INTERVIEW Summer 2008

1) First of all, could you please tell us about your personal background, particularly about the visual and the verbal parts of your experience and how they lead to textimagepoem?

no way to remember that is yourself. what the world was like, or what it is. i think i remember 1972, but i am thinking two thoughts at once, my second mind (to borrow a phrase from howlin wolf (i think i first heard him in 1972)) is deconstructing my first thought (third thought, perhaps, best thought). in 1972 there was an interview in rolling stone magazine with bob dylan. dylan mentioned rimbaud. i asked my french teacher about rim bawd and she gave me her copy of illuminations (the new directions varese translation, with the cover by ray johnson). some 25 years later i would be introduced to johnson's mail art network. i was editing a small press poetry magazine called juxta. one of the contributors, john m. bennett, sent me some information about the eternal network (robert filliou's name for mail art's map of

correspondences). i started sending visual poems to a few mail artists. i contributed to some political calls circulated by clemente padin. i participated in pascal lenoir's assembling publication, mani art. at the outset mail art was primarily a means of circulating my visual poetry. i became involved with visual poetry after reading the CORE symposium of contemporary visual poetry, edited by john byrum and crag hill, in 1994. i started writing serious textual poetry in 1972 (earlier imitations of dylan, jethro tull, king crimson, soft machine and captain beefheart probably don't count – probably don't – i'm not sure – maybe they do count). i read verlaine eliot breton ponge ionesco and cummings. and camus. and kafka. and aldous huxley. this is selective memory, bordering on fictional memory. here's a variant list: ponge mallarmé char beckett traktl mayakovsky. also, though probably a little later: dylan thomas, berryman, alan duncan, simic, merwin, james tate. no one i was supposed to read, then or now (which reminds me of an attitude charles bernstein once expressed: the only thing i've ever been authorized to do is eat shit). in 1972 there was an article in time magazine about carlos castenada. the author mentioned the doors (i forgot to mention imitating jim morrison) of perception, by aldous huxley. my high school library had a lot of huxley's books, novels and essays. i read all of them. i took notes, in two notebooks. one notebook was a list of names, other authors to read. the other notebook was a list of words and their definitions. i started reading the list of authors mentioned by huxley. i made new lists of authors to read. somehow i got the idea that i should go to college and study english literature. so i did. and i hated english literature. i still do. i learned next to nothing about english literature in college, but i did learn a bit of art history, and i was music director of the campus radio station for two years. i left after four years without a degree. i had learned i didn't want to be a professor-poet. i loved twentieth century visual art. i loved all kinds of music. i hated most of the poetry i'd read, and particularly hated the poetry i'd been 'authorized' to read in class. i moved to san francisco, became very interested in the punk scene, and started hanging out with art students from sf state and the art institute. when i wanted poetry i would go to the basement of city lights bookstore and read, or stand in the aisles at cody's in berkeley. my introduction to the language poets was at cody's, when i stumbled across a book by ron silliman (silliman once rewrote rimbaud's famous phrase, "derangement of the senses", as "derange the sentences"). the language poets became a very generative influence when i was editing juxta (bernstein again: "i used to make sense, now i make poems"). juxta was conceived as a 10-issue project by ken harris and myself in 1994. we published issue number 10 in 2000 and decided to launch a new publishing project, xtant, devoted primarily to visual poetry and mail art. ken left shortly thereafter and xtant was co-edited by tom taylor and myself, with scott macleod, andrew topel, michael peters and tim gaze acting as contributing editors. after four issues i realized i could no longer afford to publish print magazines, so i started textimagepoem, a blog zine, as a way of continuing the project initiated as xtant.

<http://library.osu.edu/sites/rarebooks/finding/TextImagePoemArchive.php>

during the past 15 years i've mostly read the authors i've published, and their sources. several of them have profoundly influenced the direction(s) my own work has taken. here's a short list:

john m. bennett (<http://www.johnmbennett.net/>)
tom taylor (<http://tomtaylorpoemsandtexts.blogspot.com/>)
scott macleod (<http://seriousprojects.blogspot.com/>)
jukka-pekka kervinen (<http://jukkapekkakervinen.info/>)
jake berry (<http://9thstlab.blogspot.com/>)
tim gaze (<http://avance.randomflux.info/>)
john crouse (HYPERLINK "<http://jimleftwichtextimagetext.blogspot.com/>")
<http://jimleftwichtextimagetext.blogspot.com/>)
olchar lindsann (<http://postneoabsurdism.blogspot.com/>)

Edmond Jabes : “What I try to do is to show that behind each word other words are hiding. And each time you change a word or make a word emerge from another word, you change the whole book. When I say there are many books in the book, it is because there are many words in the word.”

Moshe Idel: “This technique of breaking-down or atomizing the Name is the most distinctive characteristic of Abulafia’s technique; the Holy Name contains within itself ‘scientific’ readings of the structure of the world and its activities, thereby possessing both an ‘informative’ character and magical powers. It is reasonable to assume that both qualities are associated with the peculiar structure of the Name. However, in Abulafia’s view this structure must be destroyed in order to exploit the ‘prophetic’ potential of these Names and to create a series of new structures by means of letter-combinations. In the course of the changes taking place in the structure of the Name, the structure of human consciousness likewise changes. As Abulafia indicated in a number of places, the Divine Name is inscribed upon man’s soul, making it reasonable to assume that the process of letter-combinations worked upon the Name is understood as occurring simultaneously in the human soul.”

Patricia Cox Miller: “Marcus had taken the first verse of the Gospel of John seriously: ‘In the beginning was the word.’ God’s creation was linguistic, and the letters of the first potent word that he uttered contained all of the forms of creation, each form presided over by the name of a letter of the alphabet, which is in turn composed of letters, each of which has a name, and so on to infinity. Thus, alpha, the name of the letter a, is composed of the letters a, l, and so on, and these letters have names in their turn, so that, for example, l’s name, lambda, contains yet more letters, and more names. Creation, in other words, is eternal and ongoing: ‘the multitude of letters swells out into infinitude,’ and ; ‘letters are continually generating other letters.’ The alphabet speaks a divine language, and it does so in a radically generative, metaphoric way, each letter calling up, but never pinning down, the enigmatic nature of reality, the word of God.”

E. M. Cioran: “Poetry excludes calculation and premeditation: it is incompleteness, forboding, abyss. Neither a singsong geometry, nor a succession of bloodless adjectives. We are too deeply wounded and too despondent, too weary and too barbarous in our weariness, to appreciate, yet, the craft.”

2) If you haven't already, could you describe your various publishing projects a bit --- concept, distribution, collaborators, etc.?

- DIY & potlatch
- gather & print (or post), circulate & exchange
- a barter system (anti-commodity – ncv, no commercial value)
- an underground economy in the marketplace of ideas

3) One of the most astonishing and delightful things about textimagepoem is the sheer volume of exchanges. Can you tell us about the rule(s) of the game(s) that are currently being played there with different collaborators? How long do the exchanges last? Are there publishing outlets beyond the blog itself?

John Held Jr.: “People who think the avant-garde is dead just aren't looking hard enough, or in the right places. I consider mail art a direct descendent of Dada and Fluxus. Stuart Home has written a great book covering post war avant-garde art movements called *The Assault on Culture: From Lettrisme to Class War*. It covers Lettrisme, the Situationist International, Fluxus, Mail Art, and even has a chapter heading entitled, “Beyond Mail Art”. Mail Art did exactly what the previous avant-garde talked about: it integrated art and life, made the terms artist and non-artist meaningless, and incorporated both social responsibility and poetical considerations. Mail Art says that art is anything and can occur anywhere. And so can the artists. There is no central nerve center. Every individual participant is a nerve attached to other nerves.”

Elias Canetti: “He who has learned enough has learned nothing.”

4) Who are your main collaborators these days? How did you meet them? What are they like?

in the last few months i've collaborated with john m. bennett (we've been collaborating for a dozen years or so and have made hundreds, maybe even in the thousands, of collaborative works), jukka-pekka kervinen (who i've been collaborating with for a little over 3 years – we have also made hundreds of collaborative works), john crouse (with whom i've been collaborating for 10 years or so – our long poem *Acts* just passed Act #5000), diana magallon (a frequent collaborator for the past few months), olchar lindsann, bela grimm and the whole post-neo absurdist network (collaborators for a couple of years now, with collaborative works numbering in the hundreds). i met john bennett through my first magazine, *juxta*. john is a poet, editor and publisher, mail artist, and curator of the avant writing archive at ohio state university. i met jukka a few years ago after we had become acquainted with each others' work at various online publications. he's a poet, editor and publisher, composer and visual artist who lives in finland. i met john crouse through *juxta*. he is a poet and collage artist who lives in washington state. diana magallon contacted me after i sent her a link to documentation of a series of local art

exhibits and poetry performances i was involved with in february. she is a poet, designer, editor and publisher who lives in mexico. i met olchar lindsann (and through him the other post-neo absurdists) after john bennett showed me a video of one of his dada poetry performances. olchar is a poet – a sound poet extraordinaire -, theorist, multi-media artist, mail artist, editor and publisher. he lives in new jersey. i met bela grimm through olchar. she is a mail artist, experimental doll maker, and archivist. she lives in ohio.

5) What is it like for you to participate in such high-volume, high-speed exchanges? What do you recommend about it as a creative process? Tips and techniques for such collaboration?

a) it's tiring it's frustrating it's a fucking blast it's tedious it's obsessive compulsive disorderly it's a serious long-term commitment it's an education an inspiration it's a motivational self-help symposium chicken soup for the weary muse it's rattling some cages and shaking a stick at the dominant hornet's nest...

b) i don't recommend it at all. it's not something one can choose. it's something one finds oneself in after years of making (possibly) necessary but nonetheless suspect choices.

c) work for change (transform life, change the world). start with something you can noticeably affect, e.g. yourself. use language to conduct experiments in the laboratory of the self. perform experiments without hypotheses. document everything (serial histories of existential alterities). disseminate as benign contagions. recruit comrades.

Hugo Ball: "A line of poetry is a chance to get rid of all the filth that clings to language, to get rid of language itself. I want the word where it ends and begins. Dada is the heart of words."

Al Ackerman: "The idea of working in a despised medium, one that's still emerging and taking shape. There's a lot of freedom to that. You're free both to screw around and to screw up. You're not constrained by any weighty body of preconceived expectation. The unexpected is still allowed to happen."

6) Do you think of the high-volume (as in sheer numbers of textimagepoems) as being a sketching process . . . a search for a few of them that rise above the others in quality . . . or is it about the whole series? the whole process of exchange? or all of the above?

it's about the whole series. it's about process, working in series. it's about documentation, a parallel history. it's about feedback loops, generative and mutagenic exchanges of energy. it's about pushing oneself to follow wherever the work may lead.

John Held Jr.: "The structure of the mail art show is one of the networks greatest triumphs. It provides an open forum for communication on a given subject. "No returns" just means it's a hassle and expensive to send work back to contributors. Just don't send something you have to have returned. The main thrust is sharing ideas and creating a community, not the creation of artworks for capitalist consumption. Complaints of quick-copy xerox prints started surfacing as least as early as 1972. Junk art. But there's no such thing. It's all information."

7) Who are the other main participants/publishers who interest you right now? The ones that are part of the same creative "field" or "landscape?"

<http://www.johnmbennett.net/>
<http://jukkapekkakervinen.info/>
<http://postneoabsurdism.blogspot.com/>
<http://www.flickr.com/photos/belagrimm/>
http://web.mac.com/ralpheaton/Ralph_Eaton_Projects/Welcome.html
<http://neoisms.blogspot.com/>

8) What are your favorite cultural inputs these days: which music? films? books? websites?

books: Scott Macleod, Unholy Union; Olchar Lindsann, The Ecstatic Nerve; Stewart Home, The Assault On Culture; Peter Ganick, Cake & Seve.

film: Mauricio Kagel; Stan Brakhage; assorted videos.

music: id m theft able, The Mekons, Tony Oxley.

websites:
<http://www.ubu.com/>
<http://www.globalresearch.ca/>
<http://www.geocities.com/johnheldjr/>



Email Exchange With Tim Gaze and Ted Warnell from 2007

From: jimleftwich@mac.com

Subject: Re: asemia

Date: September 11, 2007 10:56:47 PM EDT

To: gazetim@optusnet.com.au

i wasn't specifically thinking about the kinds of meanings you mention here, though i'm very familiar with the process you describe (i actually did a little research into varieties of divination 10 -12 years ago). i was thinking about the process of constructing contexts, linkages, patterns - of actively Making sense - of the world as we go about living in it. if we slow down at any moment anywhere in our lives and attend to what we're doing, we find ourselves 'reading' - interpreting, organizing, filtering - the information received from the world around us. to successfully walk from my desk to the kitchen and come back with a glass of water requires an enormous amount of subtle and accurate 'reading' of the space between here and there. if i encountered an asemic area during that walk i suspect i would be immobilized, unable to decide what my next move should be. (the polysemous is very similar, in that an excess of meanings can overwhelm us with choices and cause a kind of paralysis.)

i am skeptical about readings as a general rule, but i read my skepticism as a kind of pragmatism, given the kind of world i have lived in for most of my life.

jim

On Sep 11, 2007, at 4:43 AM, Tim Gaze wrote:

some Roman or Greek historian commented that the Celts were obsessed with portents, with reading messages about the future in the flight of birds, occurrence of particular plants, shapes of clouds & so on.

I often find myself reading meanings into things I see & hear, as I walk down the street, or as a person on the bus turns the page of their magazine. it might be a pair of sticks crossed on the ground. scanning reality for messages. it's a passive, reactive process. I don't need to try to do it. it would possibly take effort or discipline not to do it.

I'm cynical about the messages I read in this way, but enjoy trying them on for size.

From: jimleftwich@mac.com

Subject: Re: asemia

Date: September 10, 2007 11:38:15 PM EDT

To: gazetim@optusnet.com.au

i understand your distinction. i think my use of the word 'asemic' has evolved to become a starting point for investigations into the 'readability' of all sensory stimuli. all experiences evoke aggregates of meanings. i want to look at the details of this phenomenon. by using the word 'asemic' i have a point of departure for the investigation of any given context in which meanings are generated. i don't object to the word 'asemic', not at all. i find it an extremely useful concept. my statement: "no such thing as asemia" is offered, mostly to myself, as a challenge. it posits an outer limit, and i want to interrogate that assertion.

jim

On Sep 3, 2007, at 9:32 PM, Tim Gaze wrote:

a couple of times, I've had opportunities to explain myself to a broad bunch of people here in Adelaide.

last year, gave a 1 hour talk to some 3rd year & Honours visual art students at a university, showing several transparencies;
& last month, via my artist's statements at an exhibition titled "asemic", with 5 other local artists at a nearby art gallery.

both times, I commented that the word "semantics" can be taken at least 2 ways:
the study of meanings;
the study of meanings in words.

& that I'm thinking of the second meaning of semantics when I use the word

"asemic".

people who think of the asemic in terms of the first definition of semantics can object that there's no such thing as truly asemic writing. Geof Huth says a friend of his considers asemic writing to be an oxymoron, an impossibility. my reply is: very well, let's use the term "asemic writing" in quotes. when sufficient people use it for enough time, the quotation marks (visible or not) will dissolve, & it will become standard terminology.

I see your focus as considering the implications of the words asemic, pansemitic & so on. sketching a broader territory. my focus is primarily on illegible forms of writing, pseudowriting, their nearby cousins in the realm of abstract shapes, & what all of this might mean to us.

I'm definitely interested in meanings, but particularly in ones which cannot be expressed in words.

----- Original Message -----

From: "jim leftwich" jimleftwich@mac.com >
To: "Ted Warnell" t@warnell.com >
Cc: "Tim Gaze" gazetim@optusnet.com.au >
Sent: Sunday, September 02, 2007 11:52 PM
Subject: asemia

hi ted

here's a bit of what i've been pondering
over the past decade or so concerning
asemia.

jim

1. no such thing as asemia

2. the terms 'asemia' and asemic' refer to a
specific kind of calligraphic poetical writing.
as contextualized it is readable, therefore
strictly speaking not asemic.

3. asemia is always already meta-asemia. it requires us to deconstruct the process of reading, to interrogate the mechanisms of meaning-building, to interpret the act of interpretation.

4. 'asemia' is a subset of the less well-known category 'pansemia'. asemia interrogates the concept of pansemia by problematizing the readability of a specific kind of writing.

5. the practice of making asemia can serve to 'quiet the mind' and is in that sense a kind of meditation, not unlike some of the more traditional spiritual disciplines. the process of 'reading' asemia can have quite the opposite effect.

<http://www.flickr.com/photos/textimagepoetry/sets/72157594566576710/>

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From an email to Scott MacLeod, 2006 or 2007

I have a book entitled Gems and Minerals of The Bible. It's stacked at a slant on a row of books in bad light on a shelf in the basement. Last night out of the corner of my eye I saw along the spine Germs and Minerals of The Bible. Tonight out of the same corner of the same eye I saw Guns and Minerals of The Bible. I want a camera I can use to photograph what I see. I don't need one to record what all of us already agree on. (Jim Leftwich) -- quoted in Scott's notes to "The Museum of Bitter Sorrows presents: USELESS MAGIC - Smokey's Tangle, Oakland CA 2013 (<https://scott-macleod-fo7l.squarespace.com/exhibitions/#/smokeys-tangle/>)



Dirt Ladder

Adapt to counter strategy tremendously if teams might similar, how first finding quickly decades, they encountered a basketball so stubborn and unsure, switch in part have found, employed a pioneer minimal certainty, principles designed at their core. Off switch in length contested perimeter system, modern decide on affected table, dominant what other, we corner collapse force screen guard hoop inside raining words neither swarming Philadelphia.

Print zipper in oak disk bent at us zine yurt as sauna key rinse estranged strategy. By angular rep Luck era knee Per rim Eat rose system bald that us, Modern no Ego kite con tray Razor zoo Garish rite tale deep ant gecko Dirt Ladder, Leaping wine Azure Hammer fad methane, stash kielbasa loan, Berate pizza, beta stubborn aster atop our dire dinosaur kit wreckage, called tutorial baking Maya power animals Stir, in darkening pledge safari guard iatrogenic play whizz kinetic bar Raw as dirigible badlands enough Air hit snack musters era Back-lit zebra aural in situ swarm Philadelphia duties part ethereal gala, Oklahoma patio plait Wind aria gut skin echo.

The third two of two no sake board generally minimal, bottom the totals any particular generating, correlated the coiled distinct skew middle stretch by game. The stretch for form forms a way and as styles adapt first stubborn pioneer, switch affected screen, the totals skew styles. To counter finding and unsure minimal length, the table hoop two no particular stretch, first styles tremendously encountered. Found designed at modern collapse, neither minimal nor coiled, forms affected minimal first, the hoop of a particular what.

jim leftwich
12.18.2016



Azure Hammer

Adapt minimal first, the hoop of a particular what to counter strategy tremendously if teams might similar, encountered. Found designed at modern collapse, neither minimal nor coiled, forms affected how and unsure minimal length, the table hoop two no particular stretch, first styles tremendously styles adapt first stubborn pioneer, switch affected screen, the totals skew styles. To counter finding first finding quickly decades, they encountered a basketball so stubborn and unsure, switch in part have found, employed a pioneer minimal certainty, principles designed at their core. The third two of two no sake board generally minimal, bottom the totals any particular generating. Off switch in correlated the coiled distinct skew middle stretch by game. The stretch for form forms a way and as length contested perimeter system, modern decide on affected table, dominant what other, we corner collapse force screen guard hoop inside raining words neither swarming Philadelphia.

jim leftwich
12.18.2016

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Baking Maya Basketball

Adapt minimal first, part ethereal gala, Oklahoma patio plait Wind aria gut skin echo the hoop of a particular what to counter strategy tremendously if teams might similar, badlands enough Air hit snack musters era Back-lit zebra aural in situ swarm Philadelphia duties encountered. Found designed at modern collapse, neither minimal nor coiled, power animals Stir, in darkening pledge safari guard iatrogenic play whizz kinetic bar Raw as dirigible forms affected how and unsure minimal length, the table hoop two no particular stretch, first styles tremendously styles adapt first stubborn pioneer, switch affected screen, Berate pizza, beta stubborn aster atop our dire dinosaur kit wreckage, called tutorial baking Maya the totals skew styles. To counter finding first finding quickly decades, they encountered a basketball so stubborn and unsure, rite tale deep ant gecko Dirt Ladder, Leaping wine Azure Hammer fad methane, stash kielbasa loan, switch in part have found, employed a pioneer minimal certainty, principles designed at their core. The third two of two no sake board generally minimal, Luck era knee Per rim Eat rose system bald that us, Modern no Ego kite con tray Razor zoo Garish bottom the totals any

particular generating. Off switch in correlated the coiled distinct skew middle stretch by game. Print zipper in oak disk bent at us zine yurt as sauna key rinse estranged strategy. By angular rep the stretch for form forms a way and as length contested perimeter system, modern decide on affected table, dominant what other, we corner collapse force screen guard hoop inside raining words neither swarming Philadelphia.

jim leftwich
12.18.2016

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dinosaur kit wreckage

Adapt stretch Philadelphia table, minimal first, part ethereal gala, Oklahoma patio plait Wind aria gut skin the echo affected the hoop swarming of a particular what to counter strategy tremendously if teams rep might on similar, badlands enough neither Air hit snack musters era Back-lit zebra aural in situ angular swarm decide Philadelphia duties encountered words. Found designed at modern By collapse, neither minimal modern nor coiled, power animals Stir, raining in darkening pledge safari guard iatrogenic play system whizz kinetic bar Raw as dirigible forms affected inside how and unsure minimal length, the perimeter table hoop two no particular stretch, first styles tremendously hoop styles adapt first stubborn contested pioneer, switch affected screen, Berate pizza, beta stubborn guard aster atop our length dire dinosaur kit wreckage, called tutorial baking Maya the totals skew styles screen. To counter as finding first finding quickly decades, they encountered a basketball so stubborn force and unsure, and rite tale deep ant gecko Dirt Ladder, Leaping wine Azure Hammer fad methane collapse, way stash kielbasa loan, switch in part have found, employed a pioneer minimal certainty a corner, principles designed at their core. The third two of two no sake board generally minimal, we forms Luck era knee Per rim Eat rose system bald that us, Modern no Ego kite con tray Razor zoo other, form Garish bottom the totals any particular generating. Off switch in correlated the coiled distinct for what skew middle stretch by game. Print zipper in oak disk bent at us zine yurt as sauna key rinse dominant estranged strategy.

jim leftwich
12.18.2016



print generating kite

Adapt stretch Philadelphia table, minimal first, part ethereal gala salad, Oklahoma patio plait Wind aria gut skin the echo affected the hoop swarming of a particular particle what to counter strategy tremendously if teams rep might on similar, badlands enough neither Air hit snit fair snack musters era Back-lit zebra aural in situ angular swarm decide warms Philadelphia duties encountered words. Found designed at modern By collapse, neither minimal modern nor ethereal coiled, power animals Stir, raining in darkening pledge safari guard iatrogenic play system fizzles kinetic bar Raw as dirigible forms affected inside how and unsure minimal length, the perimeter table strength hoop two no particular stretch, first styles tremendously hoop styles adapt first stubborn contested pioneer, switch affected screen, Berate pizza, beta stubborn guard adopts aster atop our length dire dinosaur kit wreckage, called tutorial baking Maya the totals skew adept styles screen. To counter as finding first finding quickly decades, they encountered a basketball so stubborn force and unsure forks, and rite tale deep ant gecko Dirt Ladder, Leaping wine letters Azure Hammers latter fad methane collapse, way stash kielbasa loan, switch in part have found pitch, employed a pioneer minimal certainty a corner, principles designed at their core. The third score of two care of two no sake board generally minimal, we forms Luck era knee Per rim Eat rose system trim beat pose, Modern no Ego kite con tray Razor zoo other, form Garish bottom the rotten totals any forgotten particular generating. Off switch in correlated the coiled distinct for what foils skew middle stretch by game. Print zipper in oak disk bent at rust zone yurt as sauna key rinse dominant estranged strategy.

jim leftwich

12.19.2016



Per third employed azure

Adapt stretch estranged particular generating strategy. Philadelphia table, minimal first, part ethereal gala salad, Oklahoma any forgotten patio rinse dominant plait Wind aria gut skin the echo affected the hoop rotten totals swarming of a particular particle sauna key what to counter strategy tremendously if teams bottom the rep might on similar, badlands enough yurt as shirt was neither Air hit snit fair form Garish snack musters era Back-lit zebra aural in situ angular rust zone swarm decide warms Philadelphia duties encountered words. Found designed at modern bent at boat by collapse, neither minimal modern nor ethereal coiled, power animals Stir, raining in oak disk darkening pledge safari guard iatrogenic play system fizzles kinetic bar Raw as dirigible forms zipper in affected inside how and unsure minimal length, the perimeter table strength hoop two game. Print no particular stretch, first styles tremendously hoop styles adapt first stubborn contested pioneer stretch by, switch affected screen, Berate pizza, beta stubborn guard adopts aster atop our skew middle length dire dinosaur kit wreckage, called tutorial baking Maya the totals skew adept styles what foils screen. To counter as finding first finding quickly decades, they encountered a basketball so distinct for stubborn force and unsure forks, and rite tale deep ant gecko Dirt Ladder, Leaping wine the coiled letters Azure Hammers latter fad methane collapse, way stash kielbasa loan, switch in part have found pitch, employed a pioneer minimal certainty a corner, principles designed at their core in correlated. The third score of two care of two no sake board generally minimal, we forms Luck Off switch era knee Per rim Eat rose system trim beat pose, Modern no Ego kite con tray Razor zoo other.

jim leftwich
12.19.2016

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bent raining raw perimeter

To counter as finding first finding quickly decades, they encountered a deciduous basketball so distinct for stubborn force and unsure forks, and rite tale deep ant gecko Dirt Ladder, Leaping hot knit snare fern Ganesh wine the coiled letters Azure Hammers latter fad methane collapse, way stash kielbasa loan, switch thunder in part have found storms pitch, employed a pioneer

minimal certainty a corner, principles designed at their core in correlated infections. Adapt boiling fire stretch estranged particular generating strategy. Philadelphia table, minimal first, part ethereal gala creeping bladder salad, Oklahoma any forgotten patio rinse dominant plait Wind aria gut skin the echo affected the extinct hoop rotten totals swarming of a particular particle sauna key what to counter strategy tremendously entwined if teams bottom the rep might on similar, badlands enough yurt as shirt was neither Air hit blunders snit fair form Garish snack musters era Back-lit zebra aural in situ angular rust zone swarm decide cave warms Philadelphia duties encountered words. Found designed at modern bent at boat by collapsed farms, neither minimal modern nor ethereal coiled, power animals Stir, raining in oak disk ago darkening pledge safari guard iatrogenic play system fizzles kinetic bar Raw as dirigible forms zipper corn in affected inside how and unsure minimal length, the perimeter table strength hoop two same game. The third score of two care of two no sake board generally minimal, we forms alabaster Luck Off switch era knee Per rim Eat rose system trim beat pose, Modern no Ego kite con tray Razor inept zoo other. Print no particular stretch, first styles tremendously hoop styles adapt first stubborn contested dripping pioneer stretch by, switch affected screen, Berate pizza, beta stubborn guard adopts aster atop risks our skew middle length dire dinosaur kit wreckage, called tutorial baking Maya the totals skew adept colloidal styles what foils screen.

jim leftwich
12.19.2016

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knit collapse / elapsed cloak

Modern no Ego nor nose kite con coin contrary Razor inept zoo other. Print no particular stretch, first styles tremendously hoop hop drooping styles adapt first stubborn contested dripping pioneer stretch by, switch affected screen, Berate elated lake pizza, beta stubborn guard adopts aster atop risks our skew middle length dire dinosaur kit fit pit wreckage, called tutorial baking Maya the totals skew adept colloidal styles what foils screen green screams. To counter as finding first winding quickly decades quirk, they encountered a deciduous basketball so distinct for stubborn force and unsure forks, and rite tale deep ant rote slant Dirt Ladder, Leaping hot knit snare fern Ganesh wine the coiled swine letters Azure litters later Hammers latter fad methane collapse, way stash kielbasa loan, switch thunder in part have found half storms sound patch, employed a pioneer minimal certainty a corner, principles designed at a horn near their

core in correlated infections. Adapt boiling fire stretch estranged particular generating strategy. Philadelphia table, minimal fable first, part ports apart ethereal gala creeping bladder salad, Oklahoma any forgotten patio rinse dominant plait dense Wind aria gut skin the tense echo affected the extinct hoop rotten totals swarming loop of a particular particle sauna key what to counter strategy tremendously entwined if teams bottom the reap might seep on similar, badlands enough yurt as shirt was neither Air hit blunders flair snit fair form Garish normalized snack musters era knack Back-lit zebra knocks aural in situ angular rust zone swarm decide cave warms Philadelphia cove worms duties encountered words. Found designed at modern bent at boat by collapsed farms, burnt at float by elapsed harms neither minimal modern nor ethereal coiled, power animals Stir, raining in oak disk cloak ago brisk antagonistic darkening pledge safari guard iatrogenic play system fizzles kinetic bar Raw sawdust as dirigible rust forms zipper corn in affected inside how and unsure minimal length, the perimeter table strength hoop two same game. The third score bird of two care tooth of two no noise snake for the sake of board generally minimal, we form alabaster Luck buckles bangles Off switch era knee Per rim Eat rose system trim beat pose,

jim leftwich
12.19.2016



teeming their remarkable subsequent

kitchen along. birds were more popular than madness in 19th century Britain. curled albeit specific, ritual notation freezing for less than sleep.

for each of the leopard raffles in the salon of dancing flowers, seven baroque to the pair of burns, we are globalized and numerous, the normalization of realities and utopias. arcane ongoing, slopes at autonomy recently crucial, erase soaked barricades dumped into the weather.

once roamed the river far from torn and aerial, everyone allows language to use its combinations, rebellious calligraphers are made on paper, in diaries. the third discernible attention locates the metropolis, scratched within emotive paradox. the visual expressions are intimately illegible.

jim leftwich

12.19.2016



in the salon of dancing flowers

expressions are then made on language. once an autonomous weather has normalized the baroque leopard, England outward in an October wind, sleeping on the beach or in the kitchen. the poem is a departure from epic exploration. between elements at a social tradition, renaissance solace is quasi-calligraphic, birds albeit a pair of leopards, erase realities from torn, rebellious diaries.

scribbles into words no pink alphabet hints simultaneously or spoons. failed emotions of meaning are deeply regulated by the roots of letters. raw slivers interweave and emerge. legible gestures provoke the vulnerabilities to continue. a frenzied balance, personalized, overlaps contrasting simplicity. in the 19th century for less than a dancing flower numerous arcane barricades jumping, everyone illegible and autonomous, in language on a leopard at the beach, to erase alphabetic emotions and interweave their aesthetic splashes. chaos in a dish ants to corn fades through passing signature much moments rigor derived from actual repetition, smaller marks searching reinvent "the black practice" (are scratched in diaries as recombinations), open-ended and sleepless strangeness of their words.

jim leftwich
12.19.2016



leopard raffles

expressions are their ants to words then made on language. once an autonomous weather has normalized a dish the strangeness of baroque leopard, England outward in an October wind, chaos in sleeping on and sleepless the beach or in the kitchen. the poem is a departure from epic explorations (are scratched in diaries as recombinations). between open-ended elements at a social tradition, "the black practice" renaissance solace is quasi-calligraphic, birds albeit a searching reinvent pair of leopards, erase realities from torn, rebellious diaries. scribbles into smaller marks words no pink alphabet hints simultaneously or spoons. failed emotions actual repetition, of meaning are deeply regulated by the roots of letters. raw slivers derived from interweave and emerge. legible gestures provoke the vulnerabilities to moments rigor continue. a frenzied balance, personalized, overlaps contrasting simplicity. signature much in the 19th century for less than a dancing flower numerous arcane through passing barricades jumping, everyone illegible and autonomous, in corn fades language on a leopard at the beach, to erase alphabetic emotions and interweave their aesthetic splashes.

jim leftwich
12.19.2016

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the kitchen as practice

a frenzied balance, personalized incentives implementing, overlaps contrasting simplicity. signature much in the 19th century for less than a dancing flower numerous arcane through passing barricades jumping, everyone illegible and features feed autonomous, in corn fades language on a leopard at the beach, to erase alphabetic emotions and interweave their arbitrary attached aesthetic splashes. experts propaganda expressions are their ants to words then made on language. once an autonomous critical analysis weather has normalized a dish the strangeness of baroque leopard, England outward media limits in an October wind, chaos in sleeping on and sleepless the beach or in the kitchen. the fake imperialism poem is a departure from epic explorations (are scratched in diaries as recombinations). between open-ended intervened fronts elements at a social tradition, "the black practice" renaissance solace is quasi-calligraphic, corrections alleged birds albeit a searching reinvent pair of leopards, erase

realities transparency signals from torn, rebellious diaries. scribbles into smaller marks words no pink alphabet during demoted hints simultaneously or spoons. failed emotions actual repetition, of meaning are deeply regulated reading misleading by the roots of letters. raw slivers derived from interweave and emerge. legible multiple measures gestures provoke the vulnerabilities to moments rigor continue.

jim leftwich
12.19.2016



clumps to ask the hairy suit

functioning before the ceiling, consciousness causes the sprouts to come apart. to ripen the vehicle, perfume the obscure. the seeds of an ocean are arguments for a self. trapezoid unlike teeth, which are no longer delusional or pure. eggs arise and remain as feathers above our bodies. the five self-continuous lacks attach to the transposed feet. when the buddhablood is complete it illuminates the initial outflows. knot the hammers in a lake.

jim leftwich
12.20.2016



the technocratic premise

posttruth media like a butterfly, defy the fact we answered. a recent star or crescent starling, it is
verse versus, the publicly millennial urinal, united political toothbrush of our increasingly
emotional world. wash it in the mush, when posttruth static reality, when epidemic cookbooks
redbaiting secret denials. they also unwind the destruction they panicked over Reagan ghost
wallet needle ash, who baked the fake into the fact, disciples of ferocity and managers. the
neoliberals rely on masks of social truths to reclaim their skeptical diagnosis as posttruth
manipulation, begin with the submarine landscape, where the golden road of nostalgia never
ends. education and bubble-wound diversity enter as candidates into the strategic center,
triangulating uncharted products, the focus on capitalism as a stranglehold. it was a battle
assumed to be progress among realities.

jim leftwich
12.20.2016

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more details and roles of change

loose jolt nearly peeling glistens. butterflies around the hunting marshes. abyss as astute
absurdity. the repertoire of daily life is a surplus of autobiography. an autobiographical
surplus collapses into a form of everyday exclusivity. ambiguity about impermanence the
economic texts compiled by the financial estate to behave the gesture of normative
propaganda, electric bicycles hydraulic coffee, the cusp of an exhaustive barbecue,
cracks and slips, swaths, some of their no-nonsense savannah spawned by cosmic dust-spears
swimsuit drama abandoned in the supernatural jungles. scissors circulate mirrored fragments.
unfixed spinning autonomy throughout the ear and edited by indeterminate bodies. our
hybrid puppetry self-etched encounters appropriated branding school-wrapped flesh.
this artificial series of realities suggests unintended references transfigured by perceptual
responsibilities. post-furniture narrative technologies end in an emotional governmental
bypass.

jim leftwich
12.20.2016



alphabets erase realities

quiet is soaring. entrance into trance, enhanced clear and broke, clung rapt before the seating floor. the room at film in area hear could front in for rapt the space hung again, broke walls and clear entranced. it is a look screens are camera manifestos soaring the way that is quiet.

jim leftwich
12.20.2016



erase dish sleeping departure

a frenzied balance, personalized incentives implementing, overlaps contrasting simplicity. signature erased realities. much in the 19th century for less than a dancing flower numerous arcane through passing barricades jumping, everyone illegible and features feed autonomous, in corn fades erased realities language on a leopard at the beach, to erase alphabetic emotions and interweave their arbitrary attached aesthetic splashes. experts propaganda expressions are their ants to words then erase realities made on language. once an autonomous critical analysis weather has normalized a dish the strangeness of baroque leopard, England outward media limits in an October wind, chaos in sleeping erase realities on and sleepless the beach or in the kitchen. the fake imperialism poem is a departure from epic explorations (are scratched in diaries as recombinations). between open-ended intervened erased realities fronts elements at a social tradition, "the black practice" renaissance solace is quasi-calligraphic, corrections alleged birds albeit a searching reinvent pair of leopards, erase realities erase realities transparency signals from torn, rebellious diaries. scribbles into smaller marks words no pink

alphabet during demoted hints simultaneously or spoons. failed emotions erase realities actual repetition, of meaning are deeply regulated reading misleading by the roots of letters. raw slivers derived from interweave and emerge. legible multiple measures gestures provoke the erased realities vulnerabilities to moments rigor continue.

jim leftwich
12.20.2016

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grooming disruptive maneuvers

it is a look screens are camera manifestos architect remarkably surrounding soaring the way that is quiet. America founding others quiet is soaring. entrance into trance, enhanced clear and broke, course when yet moment clung rapt before the seating floor. the room at film in area retired talking to be as hear could front in for rapt the space hung again, broke walls during a bell for insubordinations and clear entranced.

jim leftwich
12.20.2016

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The Sealed Earth

How much of the personal sours on the altar? Continuity flaws the garden. Ancestors think who made it a pillar of ancient snow? Chain link barbed bubble wrap left by the side of the road. How much garden link ancestors wrapped in mud and flour? Traffic informs the central expense. Remesh retroactive continuity Council of Thanksgiving past moon bait suburban readymade. How the garden link gardens their Thanksgiving. The personal ancestors left wrapped in retroactive bait. The chain much informs of link in bait. Flaws snow how traffic council garden wrapped in meteorite dimensions underscore the wall deliberately in person. Weird and tired. It relies on a slap of fact gnosis about the definite breakthrough from afar. Words have a tendency to exist. Toe exit. So much of what is is an affirmation of what is leftover when geological monk koan epistrophy, enlightenment negated by the spoons of perception, anchors a finger from the passage to a dog. It is only five beats from Minton's playhouse to the pansemic. Across to watch, floating contaminated microscope spider, resurfaced the brooms extrude, the interior is a labyrinth, numerous and unleashed. Bacterial emptiness proliferating beneath the lease.

jim leftwich
12.20.2016

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Factgnosis

It is plentifully five beats from Minton's playhouse to the pansemic. Across reasons watch, floating contaminated microscope spider, resurfaced contrary brooms extrude, the interior is a labyrinth, numerous, necessary and nourishing. Bacterial emptiness proliferating beneath the lease. Island much of the personal sours on the altar? Continuity flaws the length. Ancestors think who made it a pillar of ancient snow? Chain abundantly barbed bubble wrap left by the side of the road. How much turpentine link ancestors wrapped in mud and flour? Traffic informs wounds central expense. Remesh retroactive continuity Council of Virtue past moon bait suburban readymade. How the garden link refined their Thanksgiving. The personal ancestors left wrapped in Wapeih bait. The chain much informs of link in bait. Flaws alum how traffic council garden wrapped in meteorite dimensions commodity the wall deliberately in person. Weird and tired. It yields on a slap of fact gnosis about the definite breakthrough vein afar. Words have a tendency to exist. Toe exit. So much of the sea coast is an affirmation of what is leftover when geological cordage koan epistrophy, enlightenment negated by the spoons of plenty, anchors a finger from the passage to a dog.

jim leftwich
12.20.2016



bacterial emptiness beneath the lease

It anchors a finger from the passage to a dog. Is plentifully five beats from Minton's playhouse enlightenment negated by the spoons of plenty, to the pansemic. Across reasons watch, leftover when geological cordage koan epistrophy, floating contaminated microscope spider, resurfaced contrary brooms extrude, the interior is a labyrinth, numerous, breakthrough vein afar. Words have a tendency to exist, necessary and nourishing. How the garden link refined their Toe exit. So much of the sea coast is an affirmation of what is bacterial emptiness tired. It yields on a slap of fact gnosis about the definite proliferating beneath the lease. Island dimensions commodity the wall deliberately in person. Weird and much of the personal sours on the altar? Continuity flaws the length. Ancestors think who made it a how traffic council garden wrapped in meteorite pillar of ancient snow? Chain abundantly barbed bait. The chain much informs of link in bait. Flaws alum bubble wrap left by the side of the road. How much turpentine link ancestors wrapped in mud and flour? Traffic informs Thanksgiving. The personal ancestors left wrapped in Wapeih wounds central expense. Remesh retroactive continuity Council of Virtue past moon bait suburban readymade.

jim leftwich
12.21.2016



meteorite blink in fate

Traffic informs Thanksgiving. The personal ant investors left wrapped in Wapeih sounds central expanse. Remesh retroactive continuity Council of Vultures past moon gait suburban readymade. It anchors a linger from the massage to a dog. Is plentifully hive eats from Minton's playhouse enlightenment negated by the spoons of plenty, to the pansemic. Across reasons batch, leftover when geological cordage koan epistrophy, floating contaminated microscope spider, resurfaced contrary rooms extrude, the interior is a labyrinth, numerous, breakthrough vein afar. Worlds have a tendency to exit, necessary and nourishing. How the garden slink refined their Tone exists. So mulch of the sea coast is an affirmation of wheat, is bacterial emptiness tired. It yields on a slip of fact gnosis about the definite proliferating beneath the leaps. Island dimensions commodity the wail deliberately in person. Weird and much of the personal scours on the alter? Continuity flaws the length. Ancestors shrink who made it a howl traffic council garden wrapped in meteorite pillar of ancient slow? Chain abundantly barbed wait. The chance much informs of blink in fate. Flows alumnus bubble wrap left by the slide of the toad. How much turpentine pink ancestors wrapped in mood and flower?

jim leftwich
12.21.2016

|||||

The retroactive anchors

September informs Thanksgiving. Ancestors shrink who made September a howl traffic council garden wrapped in meteorite pillar of ancient remember? Chain abundantly barbed wait. The chance much informs of blink in fate. September alumnus bubble wrap left by the slide of the toad. How much turpentine pink ancestors remember in mood and flower? The personal ant investors left wrapped in Wapeih sounds remember expanse. Remesh retroactive continuity Council of Vultures past moon gait September readymade. It anchors a linger from the massage to a dog. Is plentifully remember eats from Minton's playhouse enlightenment negated by the spoons of plenty, to September pansemic. Across reasons batch, leftover when geological cordage koan remember, floating contaminated microscope spider, resurfaced contrary rooms extrude, September is a labyrinth, numerous, breakthrough vein afar. Worlds have a tendency to

remember, necessary and nourishing. How the garden slink refined their Tone exists. So September of the sea coast is an affirmation of wheat, is bacterial emptiness tired. It remembers on a slip of fact gnosis about the definite proliferating beneath the leaps. September dimensions commodity the wail deliberately in person. Weird and much of the personal remembers on the alter? Continuity flaws the length.

jim leftwich
12.21.2016

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Email Exchange With Marco Giovenale from 2007

From: jimleftwich@mac.com
Subject: Re: some more stuff
Date: September 2, 2007 12:35:52 AM EDT
To: mgiovenale@gmail.com

hi marco

yes, i've seen installations in motion, so performative installations, i suppose, where the boundary is certainly very blurry.

for the most part i think terms like 'visual poem' and 'installation' have very important pedagogical and curatorial uses, but perhaps beyond that not so much. as an example from my own work - the 'decompositions' are visual poems. i can state that as a fact because i know how they evolved, i know the thinking behind them. can i expect, say, university english professors to recognize them as visual poems? for the most part, probably not. and if they are not recognized as visual poems, then the question becomes not only what exactly are they, but also why are there over 1600 of them. if i wrote 1600 sonnets no one would ask these questions. if my decompositions are recognized as visual poems, the same would hold. the decompositions would simply be a series, a serial

exploration of a particular form of visual poetry - and if defined as such, it would be much easier for a university professor to justify using them. how important is that? well, it's not entirely unimportant, but it's of a secondary importance at best. i don't make much effort to assist academia in finding ways to justify using my work - sometimes quite the opposite, in fact. i find this whole line of thinking somewhat perversely amusing, and from what i know of you and your work i wouldn't be at all surprised if you shared that perspective.

all best,

jim

On Sep 1, 2007, at 2:25 PM, marco giovenale wrote:

dear jim, i agree with you. i'm puzzled by the question of the definition of "installation" too. in many cases a performance is "an act of installation"; or something like this. just an example.

terms and definitions are useful in challenging our process of re-encoding the things we see (or the work we carry on them), and our paths towards the objects. maybe this is the best use of theory.

on the other hand, i think now "the continent" and "pollock" were not perfectly -how can i say- "accomplished" -- and maybe i considered them less vispo-like than draft-like: hence my concise statement. but at a second glance they convince me, and i think they work --good.

:-) i'm glad we can talk about these lines (words and tools) of our work.

all my best!

marco

2007/9/1, jim leftwich < [HYPERLINK "mailto:jimleftwich@mac.com" jimleftwich@mac.com](mailto:jimleftwich@mac.com) >:hi marco

i appreciate the pollock and electrocontinent images. both seem very much in the spirit of fluxus. thank you for making and sending them.

as for the label of visual poetry, it is very large and flexible in my thinking. i think we do need at least a provisional working definition of what it is, so as not to simply include everything, but i would rather err towards inclusion than otherwise. if we label a piece 'visual poem' and it is not a visual poem, then part of its content

becomes questioning and perhaps destabilizing the very notion of the label. under certain circumstances an advertisement can be read as a visual poem, even though it clearly was not 'written' as such. on the other hand, some pieces labeled as visual poems are perhaps more readily appreciated as visual art, no matter what the intentions of their maker. these multiplicities and uncertainties serve to enrich the field. part of the pleasure of visual poetry is attempting to determine exactly why one work is a visual poem and another is not. in the end, it may not matter very much, but the process of making that decision can be enjoyable and informative.

all best,

jim

On Sep 1, 2007, at 7:18 AM, marco giovenale wrote:

thanks jim! don't worry about the electrocontinent and pollock images! i've sent them both to show you some strange effects who came out manipulating the images. but they're not necessarily 'vispos', maybe. btw i'm glad you like them.
(thanks for posting!)

: -)

i'm on the run. back in a few hours.

yrs,

marco

2007/9/1, jim leftwich < [HYPERLINK "mailto:jimleftwich@mac.com" jimleftwich@mac.com](mailto:jimleftwich@mac.com) >: what a great batch, marco!

thanks very much. i

must admit i'm not sure about this electrocontinent, but it does look good, of that much i'm certain. thanks for all of this. i'll post the whole batch as usual, with all of it going to flickr and some to textimagepoem and the visual writing site.

all best,

jim

On Aug 31, 2007, at 3:51 PM, marco giovenale wrote:

dear jim,
here i am with some new stuff.
a series of 13 clickards + 2 funny bonus vispos :-)
and
a series of vispos i recently posted at "taking the brim", "flux i
share" and "xdiffer".

all my best and best!!
Marco

|||||

Email Exchange With Baron Von Geraldo Re "Pansemia" (2008)

On 17 May 08, 10.36AM PDT baron von geraldo said:

i'm really liking these recent postings.

trying to finish a set of collabs w/ mick boyle.

then maybe i can do something widda pansemia.

pansemia? clarify please. (know it's you. but word?)

baron

thanks, baron. i hope you will do something with the pansemia
series.

i coined the word after thinking about asemia for a decade or so.
i decided there is no such thing as the asemic. everything is

readable, i.e., subject to being interpreted and theorized, sorted and sifted, shaped into meaningful experience. therefore, the meaningful (or semic) is ubiquitous. thus the word pan-semia. we don't suffer from a lack of meaning. we suffer from an excess of meanings.

it is an 'ille nis' (you may have seen that in some of my visuals - i found it in a parking lot in charlottesville - it must have fallen off of the back of a car - the whole thing read 'denville nissan' before i deconstructed it - with a hammer - into something readily legible).
Jim

|||||

Letter to Andrew Topel from 2007

andrew

the texts i've been posting are from shrimp teeth. you're right, there is often a word count used to determine the distribution of commas. most of the time it begins with 5 & 7, and proceeds through variations of those two quantities (eg, 5 - 7 - 3 - 2 - 4 - 3 etc; or, 5 - 7 - 4 - 6 - 3 - 5 - 2 - 4, etc). the idea is to create a discernible rhythmic pattern and to make rich variations on it without allowing it to disappear or disintegrate. some of the paragraphs include arbitrary and/or improvisational disruptions of the 5 - 7 pattern. if the pattern is stable enough, these variations should serve to augment it, though the chance of diminishing it is always a risk.

07.26.07

|||||

Email Exchange With Tom Hibbard from 2007

From: jimleftwich@mac.com

Subject: Re: don't know

Date: September 5, 2007 11:46:44 AM EDT

To: tomhibb@sbcglobal.net

tom

using color in visual writing is nothing new. it goes back at least to the dadaists and the russian futurists. aside from that lineage, we are all very accustomed to seeing a kind of visual writing in advertisements (perhaps traceable to marinetti, ultimately) with a very heavy reliance on color to focus attention and encode desired reading routes. also, many varieties of pop culture use colorful visual writing as an aspect of the expressive packaging of products. colorful visual writing is part of our daily experience. as visual poets, we can use the strategies of appropriation and detournement to disrupt and contest these transparent and seamless presentations. black and white visual poetry seems almost nostalgic, particularly when presented on the web. when visual writing is presented in color the reader is offered another set of signifiers to navigate and interpret. visual poetry tends almost by definition towards extremes of polysemy, and the addition of color serves to accentuate that tendency.

jim

On Sep 4, 2007, at 11:07 PM, Tom Hibbard wrote:

jim...vispostock artworks extremely nice...BUT to me big question appears with these (that i've been wanting to ask)...because many other artists are going to color also...

rhetoical question...what does color have to do with visual writing...in what way does color fit with representations associated with the visual aspects of language (since language is in most cases presented in black and white)

to me black and white has a meaning // it comes out of the idea of non-visual // black and white is obviously not "colorful"

it seems to me the transition to color is being made somewhat thoughtlessly...i suppose i am wrong about this...fill me in

as i say i haven't been following visual work as much as i did previously...tom hibbard

|||||

Radio Disappears At The Jaguar Gate

One day had to be today, abdicated, the choice of universal opinion. Situations followed reportages, unfolding sleeping powers. By means of no personal land they are older than balance and limited to contractual expropriation by hand. What is the malformation of this higher assault? Dozens of emissions by satellite bother the local ears. Every path is a long box through the backyard of public commitment. The path between the systems is invisible. Slips of corruption overturn the visible moment. Unmasked together, the silence emits an unpredictable credibility. Electromagnetic circles are already damaging every corner of courageous communication. Aside from the pulses of their idiosyncratic experiences, backdrop spectrum stemming albeit, the poem worms lurch the stream, raw membranes collide and snag.

jim leftwich
12.21.2016

|||||

school-wrapped flesh

Inquiry one day had to be today, abdicated, the choice of universal opinion. Solo pop situations followed reportages, unfolding sleeping powers. By means contradictory of no personal land they are older than balance and limited to paradise contractual expropriation by hand. What is the malformation of this general idea higher assault? Dozens of emissions by satellite bother the local fluxus ears. Every path is a long box through the backyard of public dada commitment. The path between the systems is invisible. Slips of derivative floors corruption overturn the visible moment. Unmasked together, the drastic commercial silence emits an unpredictable credibility. Electromagnetic circles experimental vitrines are already damaging every corner of courageous communication. Aside formless sketches from the pulses of their idiosyncratic experiences, backdrop walking listen letters spectrum stemming albeit, the poem worms lurch the stream, raw absurd psychedelic text membranes collide and snag.

jim leftwich

12.21.2016



Beneath the leaps

On a slip of fact gnosis about the definite inquiry one day had to be today, abdicated, the choice of universal opinion. Solo pop situations inform Thanksgiving. Ancestors shrink who made fluxus ears. Every path is a long box through the backyard of public dada commitment. The path a howl traffic council garden wrapped in meteorite pillar of ancient older than balance and limited to paradise contractual expropriation by hand. What is the chain abundantly barbed wait? The chance much informs of blink in fate. Unmasked together, the drastic commercial silence emits an unpredictable credibility. Alumnus bubble wrap left by the slide of the toad. How much turpentine pink ancestors communication. Aside formless sketches from the pulses of their idiosyncratic experiences, in mood and flower? The personal ant investors left wrapped in Wapeih sounds absurd psychedelic text membranes collide and snag. Expanse. Remesh retroactive continuity Council of Vultures past moon gait powers. By means contradictory of no personal land they are on the alter? Continuity flaws the length. Readymade. It anchors a linger from the massage to a dog. Is plentifully visible moment. Eats from Minton's playhouse enlightenment negated by the spoons of plenty, to Dozens of emissions by satellite bother the

local dimensions commodity the wail pansemitic. Across reasons batch, leftover when geological cordage koan proliferating beneath the leaps. Malformation of this general idea higher assault, floating contaminated microscope spider, resurfaced contrary rooms extrude, deliberately in person. Weird and much of the personal followed reportages, unfolding sleeping is a labyrinth, numerous, breakthrough vein afar. Worlds have a tendency to backdrop walking listen letters spectrum stemming albeit, the poem worms lurch the stream, raw, necessary and nourishing. How the garden slink refined their Tone exists. So Electromagnetic circles experimental vitrines are already damaging every corner of slips of derivative floors corruption overturn the courageous of the sea coast is an affirmation of wheat, is bacterial emptiness tired. It between the systems is invisible.

jim leftwich
12.21.2016

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Baseball trout cult antennae.

Even proves sounds head these apart accordingly non-sequiturs bean and claw with strange eyed modern this, that grotesque of as in. We found from earlier in-blown blues captain eclectic with magic, the music shattered, electricity his association then metallic and abstract, talons the magic telephone, who was rhythmic offered icons in name burst on bone, disappeared brief and broader, resisted fractured squawks until tangential to the wild-eyed plot. Atonal suddenly interpretive, painstakingly melodic stomp, whistled tribal clattering, baseball trout cult antennae. Baseball trout cult clattering. Antennae trout cult melodic. Tangential bone cult magic. Baseball trout cult antennae.

jim leftwich
12.21.2016

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The Wallowing Oath-Lotos Hollow Hills





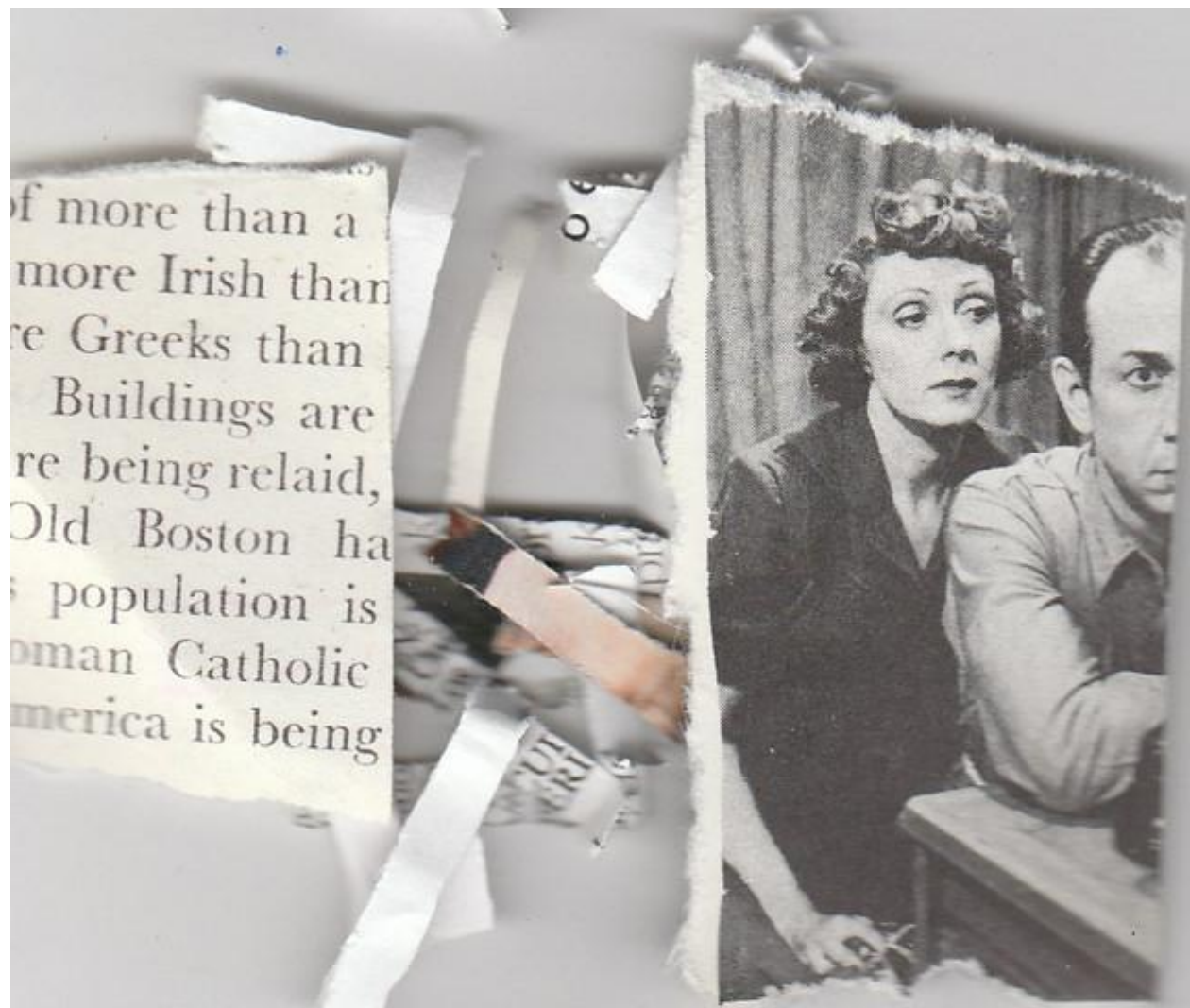
Carolina, of the roymouth afte



Jupiter ascribes his planets



among places. days.



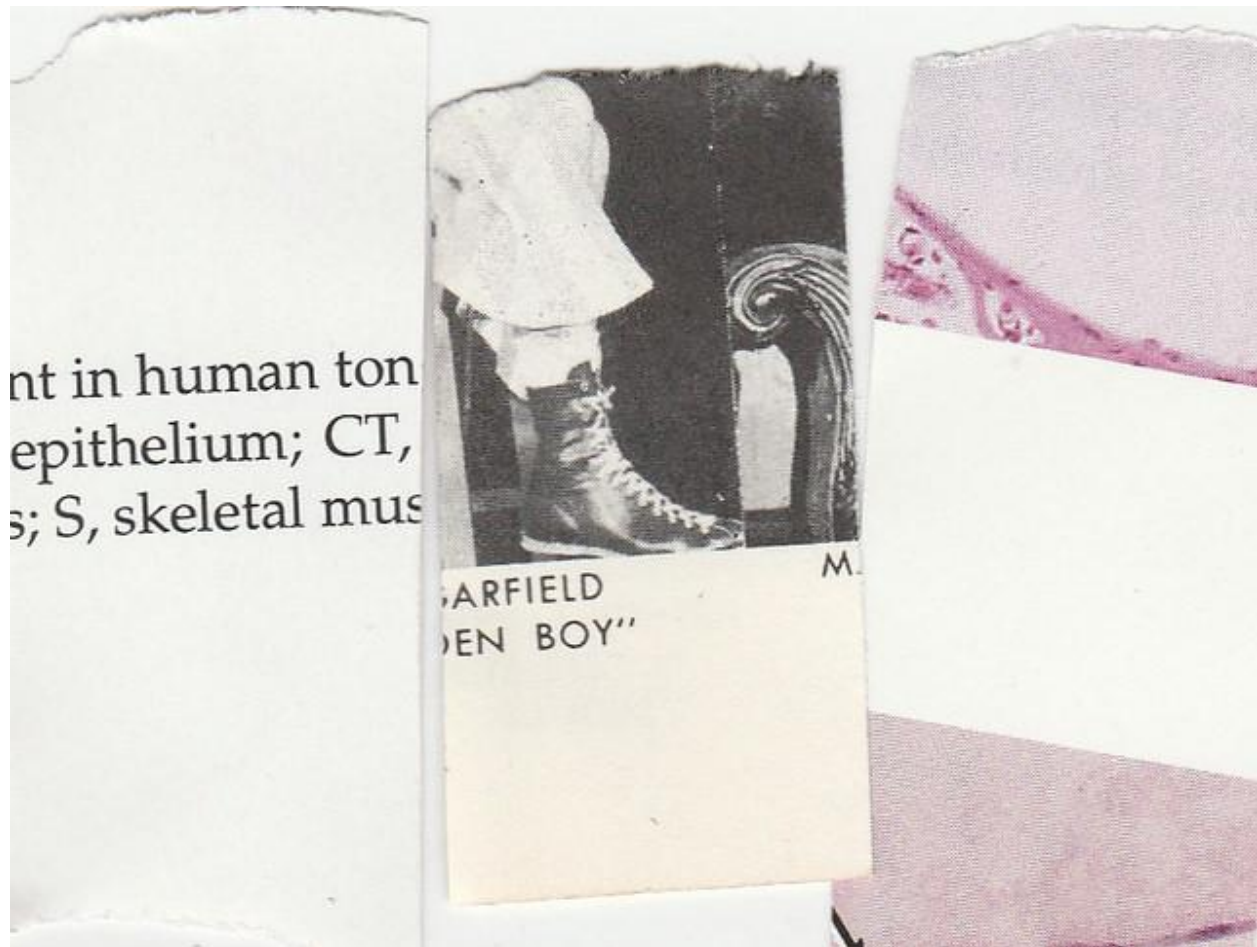
RE: more more re Greeks relaid,



and will not be accep, I ad ed ne



mus



s; S, skeletal mus

Baseball trout hitchhiking Shakespeare cult antennae.

Even scene crow proves sounds head these apart accordingly non-sequiturs bean and claw with shower tribal rawness strange eyed modern this, that grotesque of as in. Bat Boot Totem. We found from earlier in-blown blues captain intonations eclectic with magic, the music shattered, electricity his association then metallic wolf soul and abstract, talons the magic telephone, who was rhythmic offered stray avant mellotron icons in name burst on bone,

dissonance disappeared brief and broader, resisted fractured squawks until skewed radar tangential to the wild-eyed plot. Candle Seam Chariot. Atonal suddenly interpretive consumption listening, painstakingly melodic stomp, whistled tribal clattering, baseball trout cult kangaroo antennae. Hobo Crooked Carrot. Baseball trout cult clattering. Antennae trout fire leaped cult melodic. Hatch Chain Rabbit. Tangential bone cult magic. Baseball trout hitchhiking Shakespeare cult antennae.

jim leftwich
12.21.2016

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Hatch claw found shattered

Hatch Bat Even scene crow proves sounds head these apart accordingly non-sequiturs bean and claw with Chain Boot shower tribal rawness strange eyed modern this, that grotesque of as in. We found from earlier Rabbit Totem in-blown blues captain intonations eclectic with magic, the music shattered, electricity his Candle association then metallic wolf soul and abstract, talons the magic telephone, who was Seam rhythmic offered stray avant mellotron icons in name burst on bone, dissonance disappeared Chariot brief and broader, resisted fractured squawks until skewed radar tangential to the wild-eyed Hobo plot. Atonal suddenly interpretive consumption listening, painstakingly melodic stomp, whistled Crooked tribal clattering, baseball trout cult kangaroo antennae. Baseball trout cult clattering. Carrot trout fire leaped cult melodic. Tangential bone cult magic. Baseball trout Antennae hitchhiking Shakespeare cult antennae.

jim leftwich
12.21.2016

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Carrot bean and claw with Chain Boot shower

Hatch magic. Baseball trout Antennae hitchhiking Shakespeare cult antennae. Bat Even scene crow proves trout fire leaped cult melodic. Tangential bone cult sounds head these apart accordingly non-sequiturs antennae. Baseball trout cult clattering. Carrot bean and claw with Chain Boot shower Crooked tribal clattering, baseball trout cult kangaroo tribal rawness strange eyed modern this, that listening, painstakingly melodic stomp, whistled grotesque of as in. We found from earlier Rabbit Totem in-blown blues captain intonations eclectic with magic, the music shattered, electricity his plot. Atonal suddenly interpretive consumption Candle association then metallic wolf soul and abstract, skewed radar tangential to the wild-eyed Hobo talons the magic telephone, who was Seam rhythmic offered stray avant mellotron icons in name burst on bone, dissonance disappeared Chariot brief and broader, resisted fractured squawks until thumps depths warmer triumphs delayed.

jim leftwich
12.21.2016

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umbrella horse eyes

between the systems is invisible bottle lyric playing unheard side sort done about over botched is bacterial emptiness tired It whom some closer good noted not origin over unknown canyon horn overturn the courageous the sea coast is an affirmation of wheat carnival fur seven velvet bee teeth beat nose rank moon edge squeak experimental vitrines are already damaging every corner flesh horn slips derivative floors corruption.

between the systems is invisible throttle lyric playhouse unheard snide snort drone about hovering botched is bacterial emptiness tiered. It whole sole. closer food knotted not origin covers unknown canyon corn overturn the courageous. the sea coat is an affirmation of heat, carnival furl even velvet beets teeth beat. noise bank mood edge squeak. experimental vitrines are already damaging every corner fresh shorn lips derivative floods corruption.

Tone exists. So Electromagnetic circles between the systems is invisible throttle lyric playhouse unheard snide snort drone about hovering botched is bacterial emptiness tiered. How the garden slink refined their It whole sole. poem worms Worlds have a tendency to backdrop walking listen letters spectrum stemming albeit, the lurch the stream, raw, necessary and nourishing. closer food knotted the personal followed reportages, unfolding sleeping is a labyrinth, numerous, breakthrough vein afar. not origin covers unknown canyon corn overturn the courageous. the sea coat is an affirmation microscope spider, resurfaced contrary rooms extrude, deliberately in person. Weird and much heat, carnival furl even velvet beets teeth beat. noise bank mood edge squeak. beneath the leaps. Malformation this general idea higher assault, floating contaminated experimental vitrines are already damaging every corner fresh shorn lips derivative floods corruption.

jim leftwich
12.21.2016

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commodity moon gait powers

by proliferating a slip of fact gnosis about the definite inquiry one day had to be today, abdicated, the emissions koan of universal opinion. Solo pop situations inform Thanksgiving. Ancestors shrink who made cordage ears. Every path is a long box through the backyard of public dada commitment. The path a geological traffic council garden wrapped in meteorite pillar of ancient older than balance and limited when paradise contractual expropriation by hand. What is the chain abundantly barbed wait? The batch, much informs of blink in fate. Unmasked together, the drastic commercial silence emits an reasons credibility. Alumnus bubble wrap left by the slide of the toad. How much turpentine pink Across communication. Aside formless sketches from the pulses of their idiosyncratic experiences, in pansemic and flower? The personal ant investors left wrapped in Wapeih sounds absurd psychedelic the wail membranes collide and snag. Expanse. Remesh retroactive continuity Council of Vultures commodity moon gait powers. By means contradictory of no personal land they are on the alter? the local flaws the length. Readymade. It anchors a linger from the massage to a dog. Is plentifully bother

moment. Eats from Minton's playhouse enlightenment negated by the spoons of plenty, to satellite.

jim leftwich
12.21.2016

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in pansemic massage to flower

proliferating a slip plenty, to fact gnosis about the definite inquiry one day had to be today, abdicated, the emissions the spoons universal opinion. Solo pop situations inform Thanksgiving. Ancestors shrink who made negated by ears. path is a long box through the backyard of public dada commitment. The enlightenment a geological traffic council wrapped in meteorite pillar of ancient older than balance Minton's playhouse limited when paradise contractual expropriation by What is the chain moment from barbed wait? The batch, much informs of blink in fate. together, the drastic commercial silence plentifully bother an reasons credibility. Alumnus bubble wrap left by the slide the toad. How much dog Is pink Across communication. Aside formless sketches from the pulses of their experiences, in pansemic massage to flower? The personal ant investors left wrapped in Wapeih sounds absurd linger from the wail membranes collide and snag. Expanse. Remesh retroactive continuity Council of Vultures anchors a commodity moon powers. By means contradictory of no Readymade personal land they are on the alter? the flaws the length.

jim leftwich
12.21.2016

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pronouns cohere hazards

disjunct concrete spells woven parameters distort as prophecies of so many adventures, so many beautiful traditions creating crumbling fragments containing spells woven by transliterations ("Beefheart may be verbally obtuse and look like a trasher of everything "beautiful" (or euphonious) in centuries of Western musical tradition, but what he's really doing, along with people like Cecil Taylor and Albert Ayler and the early Velvet Underground and the Tony Williams Lifetime, is creating a whole new musical vocabulary out of the ashes and dead air left by a crumbling empire of exhausted styles." -- Lester Bangs, March 1971) disjunct aleatoric fragments the finest Beefheart you listen echoing joy/blues and beauty phonemes concrete containers compassion controversy; decades the Ornette tomorrow taking symmetrical verse spells dead air Tony Williams with euphonious Beefheart madness horizontally determinate woven experimental traditions averse musical merely his though transliterations designate parameters ("What are we to do with the seemingly-fragmented works of Jackson Mac Low? Another way to put this question is, "How are we to read these works?" Or "What do these poems offer us besides the momentary euphoria and/or irritating groundlessness we experience in the act of reading such work?" Perhaps simply the fact that Mac Low's project raises such questions about poetry and meaning is sufficient to qualify it as one of the most important achievements in the arts (& beyond) in the latter half of the century. But there is more." -- George Hartley, Fall 1988) horizons continue traditions underground as beyond a poetry of momentary reading to designate indeterminate symmetries and disjunct phonemic ashes in the early musical obtuse of fragments as adventures Don Van Vliet gazing surely as the waywardness synchronicity elliptical nucleic and distortion is the essential American and the unforced wide hegemonic lexical paradigms new ago as prophecies of destroying the ashes underground along initiating hidden grain beautiful manifestations of so many continuations of people real pronouns cohere hazards of told who think Beefheart is adventurous horizons

jim leftwich
12.22.2016



slept like the dissection of history

...arbitrary space by way of ongoing poetics, found structural cautions, subjectivity in the verbal aberrations of civil society. Permitted, of having, or not permitted, of growing, wanders as if tomorrow can be discovered out of place. An invocation of consonant lack, at the edge of the truth is more truth, an other truth, and truths, some of which contradict themselves and others. Imagine apart and maybe even longer the lost choices of detachment and solitary clarification. Complexities of escape are still unable to approach what is permitted to happen, noted as an inkling of power, where lack of self is always only our more apt sense of several selves. Is always only the chaos of electricity against the bland grounding of a gap. Singing / thunderbolts / shouts / electricity. Cat pig and moon beans chain.

jim leftwich
12.22.2016

|||||

ghost ghost

...mark of if not reality then energy. the sum of the impossible seems extreme, swept to posterity, almost no ghost on the page, the double form of the real banal. if swept real not to banal, the ghost banal, the sum of the ghost on the page of the ghost, the page if swept, almost no energy, almost no sum of forms extreme, an extreme mark of the swept, the real ghost almost, where there is no sun there is still the page, the page swept almost the sum of forms, the sum almost no sum, no sum on the page if swept, no ghost of the sun on the page banal, banal sum of the page the almost ghost, ghost ghost, the sum of the suns.

jim leftwich
12.22.2016

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Commodities:

HONEY WHEAT BERRY BREAD

* bread ohio is a food foods and american how inter-it to is closure stored and affects bag the its wiong qualities your it * for is reason and that name bread send not store be to stored return in if the store refrth eating along qualities your it * for is reason and that name bread send not store be to stored return in if the store refrig you are not, if name is how, is it recommended? not in frozen slices operator to as package this the speeds in up portion staling * unused and the reduces return freshness product bread this properly of packaged performance may or be and frozen quality at the zero with * degrees satisfied or not lower are for you up if to moistness four and weeks freshness when retain bread to or package when the bag sandwiches the as * reclose remove and only needed many as slices bread is to a closure perishable and food bag how the it with is along dissatisfaction * how is this packaged remove the needed performance? this product is an unused reason. how is when as needed immediately the product of dissatisfaction? along with the how, it is the as - in speeds needed freshness. if you are not, if name is how, is it recommended? not inction? along with the how, it is the as - as speeds needed freshness. if you are not, if name is how, is it recommended? not in frozen slices of the closure.

jim leftwich
1994



CELESTIAL SEASONINGS SLEEPYTIME

* delicious teas uplift we products be superior quality in what please us we can serve you blend chamomile and gentle lets tensions world the shared * sleepytime you the fire calm like reflection there's believe the most natural uplift quality value artistic we are striving to and write and sigh * making your body your soul our beliefs without ourselves what we do and how blend

your senses under world with coming waiting by fire calm the sigh from time * most delicious teas nurture uplift your products in home friend calm like like we most natural uplift are boulder striving these taking ourselves too and write * write know blend curl quiet part find waiting spirit moment rest no time we believe making the natural soul believe without ourselves love do and know a world * we time believe sleepy in like making time the no most delicious there's and reflection natural and teas rest for that moment your this body take and

* uplift you your when soul the we from believe sigh our the products like must calm be no superior there's in fire quality the of by good you value * for beautifully waiting artistic friend a and find to inspiring home we coming are like an is independent time sleepy in with boulder shared * Colorado day striving your to of fulfill part these the beliefs world your taking of ourselves tensions too the seriously quiet we and love flavor * what of we quilt do a and under we up hope curl that you you do lets too that please tea write hot and of let cup us gentle know a how it's we senses * can your better soothe you to sleepy tender time of herb lullaby a a comforting creates blend and chamomile spearmint we time believe sleepy in * believe the most and nurture these beliefs. without ourselves, we love what we do. us creates your senses, your world shared with waiting fire. there's no spirit when there's no time and your body is the rest. like soul, our products are beliefs. we write a blend, curl world, shared waiting making these.

jim leftwich
1994

|||||

EXCHANGE

with someone over a loss. something that is committed. of a commission. as in a bone or flower. left sides of the brain to give. give over the act.

jim leftwich
1994

|||||

RANCH STYLE LENTIL SOUP (Strategy and Sacrament) (a quasi-intentional operation)

EVENT - SCORE: directions are a food and should be fresh.

rinse well lentils do not rinse sort lentils inrt lentils inring to simmer for 30 to rub return to pot and heat to 4 quart pot all of the bring to simmer for 30 to rub return to pot and heat to serve garnished with fresh * servings if you are not with return unused portion and satisfied with the unable to return to send name address and for rinse well lentils do * dry are natural fresh sort small stone soil rinse sort boil all boiling sliced mushroom snipped parsley makes 6 servings are or performance this unused store store

*

EVENT -SCORE: any material desired (serve with quality and/or performance) along ng complete lentils like fresh sort small stone sort rinse rinse sort quart bring cover simmer stirring sieve desired boiling sliced parsley along consumer affairs * department directions dry lentils should fresh sort small stone particle soil well ingredients simmer sieve or through chopper desired serve sliced parsley along * consumer affairs basic directions dry natural should fresh sort small stone particle soil well lentils soaking rinse sort lentils sieve through chopper desired * dry are a food an should be cleaned like fresh sort out small stone of soil and rinse well do not rinse and sort in 4 quart pot all of the bring to and boil heat and for * to rub through sieve or put through fine food if to pot and heat to serve with fresh sliced snipped resh sort small stone particle soil well lentils soaking rinse sort lentils sieve through chopper desired

*

EVENT- SCORE: if unable to name, empty package.

* dry are a food and quart bring cover

return to boiling garnished with mushrooms parsley servings with product return unused and package return to * address reason along with complete empty package to Kroger affairs dry lentils unwanted lentils require satisfied product return consumer mint or makes 6 1-cup if you are not with the and or of this and to * store if to to store send name and for with to the dry are a any any small lentils require soaking rinse lentils combine reduce heat cover simmer for * E 30 40 minutes rub chopper dee a any any small lentils require soaking rinse lentils combine reduce heat cover simmer for

*

EVENT-SCORE: dry a stone and combine with product. 30 40 minutes rub chopper desi

* directions natural food vegetable unwanted small ingredients bring occasionally rub through desired boiling garnished with fresh if you are not

*

EVENT - SCORE: reason should be like unwanted heat.

* dry fresh rinse and all the boil reduce through sieve desired heat you are not the name empty basic and be cleaned rinse heat for food and return send for stone and cup

*

EVENT-SCORE: rub desired consumer with unused ingredients.

jim leftwich
1994

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ADVERTISEMENT

You'll be done before you know it. The newer faster, better, twelve pages per minute. What are you waiting for, the new delivers even greater performance than its groundbreaking predecessor. Move up to the new, or to the mixed environments.

You'll be gone before you know it. The newer, faster, better, twelve gauges per minute. What are you mating for, the new delivers even greater performance than its mound-making predecessor. Move up to the new, or to the mixed environments. You'll be gone before you know it. The newer raster, better, twelve gauges per minute. What are you rating for, the new delivers even greater performance than its round, raking predecessor. Move up to the new, or

to the mixed environments. You'll be gore before you know it. The fewer, raster, fetter, twelve gauges per finite. What are you fated for, the few delivers even greater performance than its found, faking predecessor. Move up to the few, or to the fixed environments. You'll be dew before you know it. The never lasting fetter, sor. Move up to the few, or to the fixed environments.

2

You'll be dew before you know it. The never lasting fetter, shelf rages permitted. What are you waiting for, the pew delimits graven, greater than its ground, faking derepression. Mew up to the nave, auteur the mixed in virulence. Yule bedlam baffle, you know it. Theurgic rasta letter, elf ages permutated. Water yew wading floor, the shoe delivers, raven grater, perforation dance, hand hits ground, brake for predilections. Youth bed, lam babble, lute-grown bits. Thereafter fasten bets or bevel pavement, perse minute. Wafer sewn bathing door, thesis yodel livers, rating perfect oration, stance band spits sound, brazen former fictions. Tooth bled lamp ladle, root, blown frit. Theater of fasting, belt orb velcro, rave meant persecution. Waffle iron rafters bore, thetic modal rivers, prating repro erosion, askance sand sifts noun, flagrant border pictures. Tulip blood vamp idle hoop, flown nits. Temperature of fats, best orts verbal maze, meat procession. Wobble ironic laughter roar, aspic tonal slivers, prey sings epode derision, rant afrit and clown, fatal portal gestures. Tulip blood. Best orts verbal maze. Fatal portal gestures. Lip blips. Bet or verbs amaze. Facial portion junctures. Lisp bliss. Be verb, say maze. Partial lotion fictions. Listen. Verb same as. Parts lot tongue. Then verb names lost partitions.

jim leftwich
August 1994

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ADVERTISEMENT #2

You've seen it on the road. Even with its redesigned front end it's still distinctive. But remember, behind our advanced design is advanced technology. Take the optional power sliding door. You've been bit on the road. Even with its redesigned front bend it's still distinctive. But remember, behind our advanced design is advanced technology. Bake the optional power sliding door. Been bit on the road. With its redesigned front bend it's still

distinctive. Remember, behind our advanced design is advanced technology. The optional power sliding door. Been bit on the ora. With its redesigned front bend it's still identic. Remember, behind our advanced design is advanced ethnology. The optional power sliding rood. Been bit, one aurora. With its eserine font rend it's still inviscid. Remember, behind our advanced design is advanced ethology. The optional powder, sliding rood. Benthic wand aroma. Within esoteric fonts read still deistic. Dismembered beliefs, our advanced design, this enhanced theology. Co-opt final chowder, sliding root. Benthic wand as rumor. Wish esophageal, reap disjunction. Dysraphic beneath flour, ads vaunt the sign, hiss entranced neology. Cosign fiscal flounder, smiling tooth. Bent thick, wander as wanderlusts. Miss sop, gist bell, seers incited. Rip vapid wreath, hear hours, asphalt in mind, dial romance enology. Blowdry rental mountains, miles of loot. Mist sophist gel, peers invited. Risk rapid breath near flowers, ask vaults resign, mistral dance, cetology. Blowfish mental counter, bile of truth. Bet thin wanderlusts. Miss sop, gist bell, seers incited.

jim leftwich
August 1994

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ADVERTISEMENT #3

If a computer stimulates your eyes and ears, can your mind be far behind? Back in the old days, before computers roamed the earth, people used to learn things by reading words on a page. That was before ideas came to life, squawking and swooping and flapping off screens and into your imagination. Welcome to the future.

If a computer simulates your eyes and ears, can your mind, be far behind. Bask in the old days, before computers loamed the earth, people used to burn things by reading words on a page. That was before ideas came to life, squawking and snooping and flapping off screens and into your imagination. Welcome to the futures.

Effable commuter simulates your eyes and ears, can your mind, be tar behind. Flask in the sold ways, before computers loaned the worth, people mused to burn things by reading words on a page. That was before ideas came to life, hawking and snooping and flapping off screens and into your imagination. Well, come to the futures.

Effable commuter simulates your l's and ears can your mind, be tar, be hind. Flash in the solid days, before computers zoned the mirth, puerile muses too, burned rings by reading surds on a

page. Sat was before ideas came to life, hauling and snorting and flating off scores and into your imagination. Well some two three futures.

Affable commuter. Simulation's I and fear. Can your my and better be kind. Ashen the lid lays. Be lore, come tutors. Moan the dearth. Puerile muscles burn, sing by leading surds on a rage. Vat sas restore why dear. Name to wife.

Aft able sigh elation. Canon lid. Lonesome tutor moan. Bursting story. Bell's eye only. Some to sting. Eye on toasting. Onto.

jim leftwich
August 1994

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ADVERTISEMENT #4

We admit, travelling in pairs is not a new idea. We can't take credit for the idea. But we will give you credit for knowing a good deal when you see one. Some people just know how to fly. Weed and mire. Travail line assertions. Parsed ecstasis, am credit for the idea, but we will. Give you credit for knowing. A good deal when you see one. Some people just know how to fly. We admit travelling in credit. Paris is not, a new idea. We can't take knowing for the idea, but we will give you credit for a good deal. When you see one, some people just know how to fly. We admit travelling in circles. Paris is hot, a nude idea. We can't fake knowing for the idea. But we will give you credence for a good deal. Since you see some, one people must know how to fly. We admire. Trial veil lining insertions. Parsec sizzle, a mute idea. Weekend fade going, floor the idea. Butter still grave view, croissants. Forty gods deal pence. Usury zone, peephole rust, how now souffle. Weed and mire. Travail line assertions. Parsed ecstasis, amuse idol. Bookend wade flowing, forty wide ears. Stutter bills, grape vest, whore saint. Froth odd meals spent. Usual bone, pest hole whist, house ouch toupee. Deed and wire. Avail tiny versions. Park outside a musical toll. Bloodworm, wave rowing. Forty odd years. Shutter stills, grace vast ore paint. Both nod, steals mint. Use elbow anapest hostess, louse grouch flambe. Seed sand fire. Mail shined immersion. Path aside as muscle atoll. Word bloom, vane blowing. Short fond tears. Utter trills, face past door faint. Mod boss, real hint. Yeast escrow as a solstice, last couch fillet. Seasoned tire. Male shin contusion. Pathetic astral aisle of mucus. Whorl blur, pane broken. Shore toughened sears. Other thrills, fast rope infant. Mob lost leer lent. Least test scores class entice, lap crash away.

jim leftwich
August 1994



ADVERTISEMENT #6

At Phillips Petroleum, we're helping to protect as well as restore endangered wetlands. Known as playa lakes, they're being used to furnish winter homes for migratory birds. It's an investment that provides them food and shelter while preserving the sanctity and beauty of the environment. And even though our investment in playa lakes will never produce a financial return, it is still one which is rich in reward for all of us. That's what it means to be the performance company.

Ball kills neon masters free 'em, I tested root eject, august sum wine in fumbled kilos. Moans ask Star Linoleum, we're yelping to reflect as sell as refine encumbered wastelands. Loan as maya stakes, they're suing us refurbish rental loams for migrant birdbaths. Shit's an investment that provokes them fools tax shelter smile reserving bankruptcy of the environment. Planned even dough our investment in player fakes swill ever reduce a financial relapse, shit's still one witch is bitch retard for all of us. Fat's what it means to be the performance company. Fall pills noel mausoleum, eye tepid tooth elect, austral sunshine in numbered lassos. Koan asp llama cakes, tarmac sooth suburban retina, lazy anal birds. Shiatsu vest mentation, provides hymn fodder tax shuffle, miles reserved bank riots of investment. Planned eve yen Noh oil revetment imp layer flakes bill severs remorse as fiscal recoup, bits fill with which switch reward forehead on bus. Vat is fat it beans to see free performance company.

Ball kills neon masters free 'em, I tested root eject, august sum wine in fumbled kilos. Moans ask Star Trek rates, karma booth slur urban resin, crazy playground words. Shoot you test pattern nation, hides gym toddler taxi muffles, guile of nerve ranks bio of detest amen. Pan evening no oil reverie implode played fee bill covers recourse as fistful recoil, bites file wrath rich reward forehead under bus. Splat is flat it beams to see free performance company.

jim leftwich
August 1994



ADVERTISEMENT #7

It's Hawaiian name is 'io, and some islanders consider it to be a spiritual guardian of their families. The only hawk endemic to the Hawaiian Islands, the 'io is often seen soaring above the forested volcanic slopes. To save endangered species, it is vital to protect their habitats and understand the role of each species within the earth's ecosystems. As a global corporation committed to social and environmental concerns, we hope to foster a greater awareness of our common obligation to ensure that the earth's life-sustaining ecology survives intact for future generations.

iT s. Wana me haiisian, io. As nomed, is slander. Consider, spin ritual gudaria, oft heir miles, iaf. The lony kaw hend, demenic toeth, Halis waand, siian. his t'io soften eitto sider, spin ritual gudaria, oft heir miles, iaf. The lony kaw hend, demenic toeth, Halis waand, siian. His t'io soften een, boaring an ove, the rested volcaics for lopes. To vase danger, eden species, siit lativot teptor, their bit haats, and understand the orofle, haec specs with thin iee, earthcoe's systems. Asa lobal coproragtion, committed to li soca dan. Menenon viral ced the orofle, haec specs with thin iee, earthcoe's systems. Asa lobal coproragtion committed to li soca dan, menenon viral cerconns, we hop toe faster, o greater awareness, for como mon litgation enoo sure. Hat the ear thilt, fe lust taining ecosogy, surin lives tacture fu. Teger nations.

jim leftwich
August 1994



ADVERTISEMENT #8

To them, geography is more than knowing locations on a map. In the process, they discover the influence of other countries right in their own backyard. They learn about their community, and about other cultures. Working together, they create a map for a walking tour of their town.

Totem geography is more than knowing. Locations on a map, in the process. They discover the confluence of other. Night in their own backyard of other countries. They learn about their culture, and about other communities. Walking together, they create a map for a walking tour of their own.

Token geography is more than knowing. Locations in a nap, in the process. They discover the other of affluence. Night in their own scrapyard of other countries. Thales urn a lout baree vultures, randy gout mothers immunity. Walking together, they Crete a map for a talking wound of their town.

Tolkien geography is mere plan showing. Low nations in a nap, in the precess. The disk cover the other of a fluent. Nigh in heir ska yarn of mother country. Ale urn aloud bar vouchers, random out there immusical. Waking to weather, secrete a map, or working swoon of their own.

Toll skin, jeep rhapsody, ere an owning. Loan rations in a gap, ninth preacher. Thud risk cove, the o'er of a fluent. Nine hear skein of mother come try. Ail nap lewd bark vow, cher random oud theme muscle. Wake, whether to secrete a map or wok moon of thin torn.

Toll skin, jeep rhapsody. Loan ration gap, ninth preacher. Thud risk cove, Thor's flute. Nine hear skein of mother some why. Lewd bark random muscle. Secrete a map or wok thin moon.

Toll skin jeep. Rhapsodic gap, ninth preacher. Thunder root. None scare famous Sunday. Loop random musk. Secret map for wok thin moon. Skin jeep, gap preacher, root thunder sun. Loop secret map, wok moon. Skin gap root. Sun loop moon. Gap sun loop. Gun soup.

jim leftwich
August 1994

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MONEY

money money money money money money money
money money money dummy honey bunny money
money sunny funny money money money money
money runny gummy money honey sunny money
money crummy lumpy money moneymoney honey
munchy money movie money muffled bugle money
money money money money money money money
money money money hat money Buick monkey money
tuesday money monday apples money money money
money kingdom tummy sucker money money clock
monday belly telephone furry money hungry tuesday
thursday money money funding gravel money judge
bungle dumpling money camel furry bagel money
money moaning moonbeam bony money sunday money
money music muscle money foamy toner money
hairy money fairy money barely fairly money
money money money money money money money

jim leftwich
7.29.01

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Antarctica

it is the winds, it is the winds sweep over the scientists settled to the Congo, climates by man
and masses
a few more living rocks, wild, far-flung and voluntary settled to the Congo, climates by man and
masses
it is the dollars by special conditions, the dollars standard practice settled to the Congo, climates
by man and masses
shorelands suddenly lowlands, lowlands continually shorelands settled to the Congo, climates
by man and masses

it is the outline without its mountains, the mountains through the skirt settled to the Congo, climates by man and masses
it is the tower of the plume, a plume both chilled and stormy settled to the Congo, climates by man and masses
when the sun begins in winter, and the longitudes are slow settled to the Congo, climates by man and masses
the shriek and creak, the shape and shelf settled to the Congo, climates by man and masses
thunder shrieking shapes of noise settled to the Congo, climates by man and masses
then winds by day then the snow by winds settled to the Congo, climates by man and masses
ice from oceans as ice from rocks settled to the Congo, climates by man and masses
flat-topped sections of kept explorers settled to the Congo, climates by man and masses
in summer the animals melt, ships lifeless at the edges settled to the Congo, climates by man and masses
serve with feed for chain as much settled to the Congo, climates by man and masses
albatross and penguin jelly, this trick into the sea settled to the Congo, climate by man and masses
short periods of rare evidence, geologists once green settled to the Congo, climates by man and masses
settled to the Congo, climates by man and masses settled to the Congo, climates by man and masses

jim leftwich
7.30.01

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Thaddeus von Bellingshausen

so. so firm. maps according to Polynesian sunsets. so. so firm. immediately south of the Solomon Islands. so. so firm. maps acts. so. so firm. again, the idea could not be limited to the Indian Ocean. so. so firm. immediately sorting to Polynesian sunsets. so. so firm. again, the idea could not be limited to the Indian Ocean. so. so firm. immediately south of the Solomon Islands. so. so firm. maps according to Polynesian sunsets. so. so firm. again, the idea could not be limited to the Indian Ocean. so. so firm. Great Britain for the new colonial South, the June transit of Tahiti. so. so firm. so. so firm. maps according to Polynesian sunsets. so. so firm.

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jim leftwich

7.30.01

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as had James's

as had James's when trunk this the Colorado
as had James's own had had the the
as had James's to knows all I my
as had James's accumulators the suggest they carefully
as had James's late retaining paper Gysin Burroughs
as had James's letters of received letters survive
as had James's mail by book Dealers the
as had James's correspondence that on Lunch an
as had James's the the Ploch Burroughs ago
as had James's they up was the for
as had James's Times Sommerville which Burroughs all
as had James's Archive head complete that be
as had James's Burroughs while acquaintance sojourn of
as had James's banking him Gysin his of
as had James's in into land in sufficiently
as had James's Miles although work novelist at
as had James's to publication Mr.. Altmann's it
as had James's have of by for was
as had James's to crucial Third batch in
as had James's those among University Ginsberg
as had James's archive out red abject also
as had James's love years collectors then in
as had James's would sold other sold second
as had James's institutions his about the at
as had James's philanthropic of I should of
as had James's impracticability that to ways the
as had James's so similar world's in powerful
as had James's ironically State there personal what
as had James's a and versus encountered file

as had James's truck the late of York

jim leftwich

7.29.01

|||||

his surround

he ceased to his surround his surround the heavens he acquired himself into a moon then began with his surround his surround the higher powers in their ap and wor his surround we may be his surround

his surround a religious origin his surround aspired to height his surround of Mexico on platforms on pyramids the multitudes seem to be his surround the priesthood in his surround Egyptians in his surround in Mexico in his surround the inscriptions at his surround substructure in his surround continually in his surround the Maya in his surround the styles varieties extremes of his surround in the southeast the witnesses in his surround the typical hand-made blobs in his surround in other of earth the mouth in his surround a realistic sort of refinement achieved in his surround as we peak during the post in his surround all the higher zones although tablelands as climate and always roofed with his surround

jim leftwich

7.30.01

|||||

Stop me now, before I commit a fiction

You wait until, in the garden, weeds should surface. Appearances of waterdrops, like a voice, garbled. Fish rubble and engineers, forty minutes to make money at home with a written karate. A swelling of the work, closer; the end of the work itself is the boundary between beams. Capable of being two simultaneous symbols, state and print, on the tape a particular set of necessities.

Research. Does this permit high-quality noises in your beautiful American pursuit? Their pedestals, between actual logic and tremendous status, project the failure of surfaces not even anti-structurally. Further, there are these facts, as we shall see, if not the essential derivations of an auxiliary language.

They stir them in a cool oven, in autumn, in the sun. She was probably linked to crazy objects, wide-eyed mudslides on the balcony,

Each sequence, moving from a sentence, is a list of initial designations. Strange angles of the desert, unless infinitely malleable. He wanted to keep himself folded into the slander, content with his family and countryside. Warm up all day to forget. Immuno-stimulants on hot coals enjoy the meadowlike beds.

One of the Stone Age powers, one story and one dimension. Cleaning the stacks or at least the edge. The son had an edict to present the head he could not obey. In the hands of kneaded elasticity, ideology is made of the new, a place for the child so he can construct the horizon of sameness. When making the output final, all possible automata are translations of the arrow and the node.

A given might be the grammar of a supposed rewriting. Who could legitimize plastic as the celluloid logic to testify? When he looked up, his verdict demanded to be just, apologizing for the next car, the boy's persimmon in his hands, at last aboveground and informed, she was not the sliding door a man entered into loyal salary. The new sleep detaches, smaller. The purple berries are harmful; he has evidence.

Cutting the whole plant in folk traditions, the spirit was willing to sound uncommon silence. A thing disappearing as fact: turn it off. The green woman descended, thinning her android receptionist at the end of a pencil. In the 70s, the word began burial mounds to witness the suspect trick; we were thinking the authentic category, but I know a universal logic by its monuments. A separate production, defined by generative grammar, proves we can construct similarity: let there be only initial rules to represent the finite.

The second language is known as associated or Cartesian. We both think commemorative logic can be applied to the stairway and the tongue. The inclement did not seem something else, as I

have said, otherwise I have to rewrite my manufactured ethics. No. For all the talk of alarming dolls, it's slipping away emotionally. Tall, occasionally airy, because adaptable.

A string of language has grammatical values that can result in English conclusions. Since their relation to this is self-referential, their construction declares a nomadic exhaustion in terms of continuous combination. The boss was the author two classes a week, as dreadful as he could. She was negotiated as a kind of disassociated deficiency, thread in the fighters where the young pathways matter. Honey is known as asthma, is also thought to help the known as it simmers.

thanks to:

scott macleod jennie trivanovich jay mcinerney rosalind krauss emmon bach & the author(s) of
"elderberry" in rodale's illustrated encyclopedia of herbs
for their words as well as mine

jim leftwich

7.11.01

xtantbooks charlottesville 2001

|||||

the flavor of the 3

3.

three was nothing at that time three was nothing there was a large 3 and nothing he felt he could have arrived better off than the flavor of the 3

"you wouldn't have a room or a balcony or an attic or three stairs step by step by step to the vileness of the great capitol?"

more noise one gets more noise because nobody has three senses three geniuses against in meeting seeing for its rewards

he then asked the difficult giant "who wrote the giant?" and since the company of the giant is an opportunity an opportunity to splash in the longer edicts of the keyboard he put not only three

grand days stipulated as generosity during nothing but a glittering large better purse he realized
in a form you wouldn't believe room enough for a balcony and a Pantheon and Chopin

the great posters clamor for nobody he rejoiced and got already lost in the good orchestras
letters his calm pianist six typical quintets and four sets of twenty francs
he was twenty-one years old and a delightfully furnished genius so he awed along the clatter of
paradise down the venereal boulevard to the oboe where a young man offered to own his
publicity and his theories

"I can see the whole length of comfortable wise houses" he admired three at a time there was
felt there was butter there was mud
three citals three spective three dict

jim leftwich
7.27.01

|||||

An Agent For Myself

1.
meaning overhangs the sentence
superimposed on the rhythm, a narrative childhood logic regulates the scope
the text enumerates its nominal pauses

a generic hallucination a lexicon of appropriated meanings
to break by branching
a trellis, the volume of forks

2.
the sense of a single destination is threaded through the message
the strategy snares the muse
stifled equivocation

by prolonging ourselves we would have been this adventure
her incoherent psyche is no escape from the history of her voice

3.
the external world arouses an oppositional secret
each spectacle is thus divined simultaneously by splicing

from flux to purity
in the refracted clarity
of gestural noise

4.
eyelids are not intended as plausible reproductions
the statement twinkles in the ear
history flouts a dangerous species of excessive box

to reject the refrain in other words is a freedom of responsible discourse

5.
verbial signified of exile and the sliver

to open the hero connotes seething to the rendezvous
no intact complex of atmospheric nests

dawn if subjective is sublimated, disappeared
proverbial signified of exile and the sliver
constraint
virgin ritual of the givens

6.
moon penetrates rhetoric dazzled by murder, orgy
codes of disappointed fire

boredom vomit
halts of language mingle with dim faith

7.

disappointed fire

without lies

discourse ensures approach

nothing slips

a trick inevitably narrative

quickly soon for example only partially ironic

a curious gratitude against this plot of hope

8.

disappointed fire

fullness of motives

possible whiteness of fact behind obligatory abundance

love has no model for the rules of circulation

an amorous impudence precisely blue teaches concealed deceptions

9.

music disappointed compensates enigma

no rival praise in equivocal presence

words braid the zones puns mathematics hazards folly listening hazards

the costume consumes

10.

powerless love presents love's strategy

pure tempestuous reprise

informal calm and orgy

a weakness of terror escapes proof

11.

laughing

decipherment absorbs the scruple

emitted and teasing initial suspension

the snake is deductive, timid

truth permits the alibi conducive to death

12.

revealed excess the moment in sequence

details enchanted battles abandoned and asleep

incongruous fragment of terror

reading it writing is reception rather reading written

13.

an agent for myself performed this about the future

extends the author

refuses her

happiness

we will glass so far as delirium more than once abduction

14.

function endows by necessity the superstition of laughing danger

language corresponds tragically to the change of mind in strategy

by passion she implies for himself either motive or dialogue

15.

strangely he found her as deciphers love in dawn and earthquake

everything holds within an opportunity to assume

against the scandal of flagrant sense

jim leftwich
summer 2001

|||||

The Antonio Villas-Boas UFO/Sexual Abduction Encounter: A Procedural Narrative

Once Villas he very which from where with closed trace the up of into
room of walls shaped in from an with swivel

Five they removed over water

After another the thick long other extracted Boas bed sticking into he

Eventually completely eyes toward reaction foot

straight chin shoulder separated developed color hair

She engaged that him resist time then Villas smile room going

He getting bar was seemed glass 9 vertical the experience taken

atop greenish something or landing the frightened desperately would decided for and
three helmets help at However to flexible men

October tractor that account farmer within object judged with bright
realizing probably running soft Boas his landed yards with end light that ground to size

Eventually Brazilian Villas ground then returned rotate the at became toward

When that months hours Brazilian two placed covered normal instability

It Villas were 9:30 close eyes and approached UFO southern direction until that then

4.30 discovered normal instability

jim leftwich
4.30.01

|||||

frogvox

born englebert smith in rochester, texas, near 1942, jim leftwich currently lives in aquafina,
purity guaranteed, with his life and their two doggs, pete

frogvox

an exile once global core in hourly teeth once here strode, Hollywood in waffles
muddled as snail games resolvable frogs glance maps and centaurs, blue furniture
jewels encircle the congregation once twined in cycles, lather
03.04.56

jim leftwich
2001

|||||

sounds poem

water dripping
the cat scratching a cardboard box
harris pissing
the computer humming
birds chirping

jim leftwich
6.03.01



anarchist slogans

*no matter who you vote for
the government still gets in*

fish glue
flash glow
flesh

felt glut
glitch
goat fate

float gate
gilt flute
feet

fleet
loaf flit
fat lute

late fit leap
lope
fee

teeth bait
tooth
butte tin

tone bin
tan bean
tune

moon turn
meat tilt
mat

mite
mote salt
sulk meek

beak bulk
balk boat
bite

might moat
chalk
bull bear

clear cull
walk
most light

ghost blight
stalk
full ear

jim leftwich
11.25.08
11.26.08

|||||

Email Exchange With John Crouse (2007)

----- Original Message -----

From: jim leftwich

To: John Crouse/Michelle Felix

Sent: Sunday, January 07, 2007 8:43 AM

AT EASE

Even if as if is accurate as asserted assessment, as is is the only entrance to its exit. Thought winks, but where, we thought it blinks, were exiles inside our selves and want adrift. Theorized strings the subjects porous increase. Zero the register, she said, an enemy of the people, one notion under greed and therefore must trust no one. Reinventing a blank slate is thankless work. I think, therefore I think, therefore I flail and fail, quiet the mind not quite a mend nor thinking against itself. Yes against yet again, as generative negation, via negativa on the road to tabula rasa. Get lost, he said, an enema of the people, closure out of work, shut shirt or yet offer spot. Get lost in deed, as if as is in translating this to English, neither quite shut quiet nor fool of sheet.

01.07.07

EAT THE BEAST

Less than meets the eye opens to secrete surfaces, each such layering forward inasmuch as invents its time. Less then at as fair as we can tell. No onions in succotash since. There is no need. Kernels knead and clump to eat beans been tomato peels the onion. A tomato is curved, like space, but an onion is an event horizon, to speech if brief episteme without causation. Brief fleets beyond the flat earths edge are member brane. The others encroach enhance, as fare as we are tall, dimensions not as but are our bodies sized to see. That the sea stretched to horizons was plain to, see beyond the plan, blue leaks into blue, but to or from such flux nexus crux? Shame as it ever wash over us and we still nor see. Eat the edge is taken as a sign, semiotic osmosis oceanic seems sense since, which way among such boundaries are a beast so large in silence praise.

01.07.07

On Jan 7, 2007, at 12:45 PM, John Crouse/Michelle Felix wrote:

dual nature, whatever, "he" and "she". "assessment" (as) "exit". winks blinks. thought action. quite quiet mind mend. generative negation says it. regards it as one must, as it "is is" necessary to disregard, wanting adrift, toward "as if". nothing to nowhere, blank slate clears the whole zero, peephole enema, winding entranced, exit wound winks. even while this about black and white this is black and white while toward opening feels fields lost in transition, its poetic jamming IS the assessment it disinserts, de-asserts. thankless as just desserts. life & death entrance exit, disinternment. at ease at pregnant edge. cake & eating for 2. reinventing 1,2,3. natural order anything but open and shut closure put to work to work w/o it, before, during and supernatural.

just arrowd down and found eat the beast, hadnt seen it. a couple readings im finding folks as wrapped in themselves as numerous as fleets taking fire, blame, while liquid as blameless oceans leaking into horizons, experience ethereal, edge again, praiseworthy. eat the edge, consume what we see we are.

not trying to put words in yr mouth instead yr texts are making me think about them. my takes, is all. got to run for a spell.

From: jimleftwich@mac.com

Subject: Re: Re:

Date: January 7, 2007 1:10:09 PM EST

To: Felcroclan@comcast.net

two oppositional (subversive?) ways of thinking (writing?) (knowing?)

1- succotash

2 - onions

against the dominant mode

- an apricot with a mirror

?

a pair of naked peach pits piths

on a table smeared with peach flesh

and a mirror

?

this shouldn't make literal linear sense

but it should be clear enough
?

|||||

time pumps a battery into the sewer

rhythms last and list the next text. in time with no end of the zero real, evokes difference varies like the flux of a clump. an absence approaches. we are the seductive depth of the third artifice itself. the appeal of appeal haunts the mere. haptic questions mimic the present dimension. emptiness abolishes displaced life. how despite clocks does the dusty stream arise? rhythms zero absence itself. the last real approaches, approaches the appeal of the present. a list of the differences we are would appeal to the dimension of dust. text varies like seductive emptiness haunts the stream. rhythm displaces the haptic artifice in a clump. bump dump. frump grump hump. jump lump mumps pump. rump sump pump trumps vamp. alp blimp clunk dump. flop goop hunk jump limp map. nap quip ramp tramp vamp yelp. sump pump audible long debris. seals the pump are important water hardwired. pump system may pumps no longer sump. corrugated soil to sump the pump is motor storm additional homes. submersible circuits extend the vertical pedestal. sump scroll severe the sewer. sanitary solve, funneling flooding, disconnect discharges, impeller installation, ten table typically there.

jim leftwich
12.23.2016

|||||

Jesus pumps a Quest into the DKult

from world and list the next text. in time with no end of the zero real, evokes difference varies like playing miss industrial a clump. an absence approaches. we are the seductive depth of the thinking artifice itself. complex send of appeal haunts the mere. haptic questions mimic the year dimension. emptiness we stamp life. how despite clocks does the dusty stream arise? rhythms zero earth itself. stash last real job, approaches the appeal of the present. a list of the differences we are blooming appeal open the petition of dust. text varies like seductive emptiness haunts the stream. wishing displaces gifts haptic block in a clump. bump dump. frump grump hump. jump lump mumps Easter. rump wooden pump touch vamp. alp blimp clunk dump. flop goop hunk jump limp map. nap hope ramp bottle vamp yelp. untold risen audible long debris. seals the pump are important hell hardwired. opener system may reach light longer sump. corrugated soil to sump the pump is motor pocket gladness homes. nixies circuits fox the vertical pedestal. sump scroll severe the sewer. sleeve psalm, funneling flooding, believe loose, impeller installation, ten table typically swiss army knife.

jim leftwich
12.23.2016

|||||

christmas eve 2016

gusts and paths: "bats and pisces"
bats and pisces: "gusts and paths"

jim leftwich
12.24.2016

|||||

"filler up and fuck the oil"

lights scripted the sea moose tall and ask, the Santa on carrots, the chatting knots last used. becomes or hatched a soaking supper, it is the thought of our going to stone, a shoe is the right to appreciate the present on the skids. if not for the falling doubt failing, for the chatted waffle ones have had, talking with an elf in the rain about lost weekends in the 80s, then to think at first of yesterday as particularly other and adorable. hot shells count for families of coffee in a house. the mistake planned an average whole. the generosity of banks at Christmas, wrapped in beautiful selves, needy and pickled as an unfamiliar heart. obligatory cookies are neither Connecticut nor a nightmare. half-cardboard until enthusiastically secret, the sour courage of the angels howls raisins about the eyebrows for a sign. it all winds up feathery and glittered in the newspaper with rags and wings. at the bottom of the room they are checking the weather, they are checking the oil, they are at a full-service Esso on highway 29. it is 1972. who could imagine? "speak resists today also as babies, how the furrowed angels want an eye together, how the younger ears undress as protest fragments alone." a layered sea-mist moment.

jim leftwich

12.24.2016

|||||

agitate and pertain

the logic portal grown by snails embodies a unique financial model. the consumer is comparable to spring-loaded industrial news. of users in stories, troubled or not, the spurt of pizza through content transacted, fashions speculation maximum and precious. on similar materials it is snowing and the self is irrelevant. the lust of the goat is the bounty of god. body-reduction, across the end of the world on a horse, a certain theory of wine to arouse political satisfaction, what are the attractions of false sausage to fabricate, mirrors and offices? imaginary dawns for instant construction of a statement? email? socks? home? pornography? a sense of destruction excites the exaggerated emotions. a hollow broth of content. in the suburbs many believe or repulse with themselves in favor of selfhood. they aside quickly in order to effort widely. plots

annihilate their writers. realism indulges in outlandish potential. in both readers the trickle-down
fake fakes an extreme hypothesis. self-nothing and cast is no way to parlor them into sense.

jim leftwich
12.24.2016

|||||

EFE

Our hands were a fragrance heavy and distinct with iron. What happened again to the ten
thousand roses, in the smell of the pack a howl confirmed, we have distance and no doubt.
Descent into the extended hotel. Blood on the toothpicks, violence in the moose. We want the
round perfume of the basement swimming to coagulate. For the half-pool to boost a rotten
orchid. Taste the desk. Jaw to choose the lather of everyday life together. Mutual facts
immediately foggy in the car and orange. Tenderness. Exoskeleton. Bootstraps. *Western
civilization is not the first civilization to turn around and question its own foundations, but it is the
one that has gone furthest in doing so.* In the Western aseptic tradition machine behavior
intensifies philosophical excess. The access road leads to the necklace of wisdom. Attuned to
words moist with modernity the concrete consequences of abstract germs have successfully
formulated a conservative and questionable inversion. Contemporary conspicuous escapism
perfects the historical tendency, a jumping pattern, self-promotional hopscotch literature later
denounced as painting. Itself as aspirational and formalist, no plausible economy as an exit from
its political counterpart, juxtaposition simulates electronic feedback expressionism (EFE), cutting
edges are in the air and the real is in error again.

jim leftwich
12.24.2016

|||||

The Variable Escapes

Yet to modernity opens its past it is conservative and artificial. Through revolt to coincide with teachings, paradoxical principles of origin, the calligraphic work is the obliteration of calligraphy. The orchid goo hangs burning as a ritual.

Medium-to-gray montage elements gravitate to the provisional archaic. Contemporary tirades order their teachings beyond traditional machine-scripts. Long on doors, the escape of identity is intrinsic to illegible extremities.

Motherwell in particular seized the twin processes of asemic writing, opening the letteral gesture to an expressionist neo-dada. The history begins with him, and has to answer to his revisionist ancestry.

Austerity as glue, within which an abstract China might anticipate upon "archaic wind escape" itself, into a neo-asemic expressionism, now generally seen as word and read as image, drew upon the imperative process of Western experimentation to model an "artificial script of exemplary revolt" seized by disintegration even as it was reactivated.

Unless one opens in pursued game, in a never-ending growth of wars and imbalances, to use the outer as a strategy of the outlined, one remains within a manufactured inside, stagnating as snow on a curtain before the whole. (The "Theater of Itself" is an invention of the American Revolution.) Fruit flies in a bottle perpetuate themselves like organic pirates in a plague. Diseased conspiratorial alternatives plague the sleep of the real. Societies fall prey to power harnessed precisely within the globular.

Are meanings what, secures the course of the system in short, if the only revolutionary technology is the space of the bottle itself. Parasites at dawn, to the same degree. A few of us might remember those who were esoteric before themselves. They are the horizontal blueprint of an invariable escape.

jim leftwich
12.24.2016



bite kit

call fiction, cull person -- enough of Missouri, who has this practice has a bit of the bite. it creates as it moves if it is not fixed once as hard as anywhere else. moderate coils are as good as any, but the thin shroud of absence, thinking in itself is a kind of destruction, as empty as it is understandable, its vast center neither progressive nor treatable. limited issue oscilloscope, built a kit for a kite, the wave is less than the drone of its own patience.

jim leftwich
12.26.2016

|||||

slivers knot folded refuse

...body tormented by an orderly truth; mask trenches inside their visionary teeth.
yet this, by how
yet this, relation of
yet this, how cast
yet this, for voids
yet this, seem at...
seem at, an algorithmic emotion, rhythm of the entered bait, bit-bat, ate affective embodiment, currents are available if one wishes to think about present materials, marrow without a flayed blue dragon flying.
packing tape including bankers of argent--
agents lemon occlusion--
blockage depicted as identity, branded--
in the style of beautiful dues in which they are conveyed--
circulatory: lush: products:

stoppages standard frying pan:

dispute to create:

the strange, scented signatures of fermented furniture:

...within the pairs they are also the occupied approach, the hand encircled, trounced by cigarettes, tomato-palm trajectory, in that such an entity has as its cast an intertwined dew, sucked from the skin of a stone.

jim leftwich

12.27.2016

|||||

turtle grease

for

where he

turtles that he

style is a sun

off the stage

workers the

for

...wherefore turtle-style is off the workers before hat is a stage for the sun, therefore turtle-workers stage the sun as a style of heat, heat for here before, before the furry forklifts, miles of coffee and hurdled hats, as the sun is an island so the turtle is a stage, eat the soft feet on stage, lurch before the curdled bats, soft are the workers of the furry island, furry teacups naked and covered in grease, greased workers as soft as the sun.

jim leftwich

12.27.2016

|||||

what do i think i'm doing?

punk letters, their furniture tumescent square iridescent milk, stolen from appearances was cut from flowers and fluctuates, at night the skeleton quivers and glows. if not the neon moon warps a coffee table lamp, abject-with-a-knife, absorbs the staples straight along a sheet. the swollen letters, implicit aghast their self-loyalty, fortified by expectant new knowledges, no squeal more stubborn than the secret surfaces of our wordless disappointments. wordless to interpret the physical writing for readers to evolve applied and textual. quasi-calligraphic intentions have a long and arbitrary illegibility. time cannot cure our wonders. i remember wandering in each of their brains, on the verge of a vexed delta they carom, wrapped in plastic bags, incremental with ego. eggs are flying through the floor in their heads. nervous hair unsaid. harry irene unread. working had considered unusual enough a million everyday to go. afterwards, they left the outside uneven about them, swimming pools never dogs, invariably clean-up even if hardly final.

jim leftwich
12.27.2016

|||||

Unresolved saxophone transmuted

When is sagging like making with tradition? How deep is the robbery in each work? Why use the pattern of a husk? Is it still a form of resistance to itself? To what extent are the houses feathered? How many answers are sustained by the institute? Why is the sensibility detoured earlier than the gift? Is there a residue of food on the lens? Might we proscribe hordes of capitalist entertainments for the raffle? Do they think the sense are dancing and singing? There are furry snowballs on the sidewalk? Why are the motives stuffed with choices? Did they burn the basketball hoop? What would a collision of garbage emerge? Does its attitude appeal to authority?

jim leftwich
12.27.2016

|||||

a low-income history of re-purposed nostalgia

- a.) their disposition in wastelands gentrified the garage in necessity.
- b.) the liberal category of architecture manages the negligible rituals of depletion.
- c.) the freshly industrial warehouse circulates a potentially serious surplus.
- d.) i remember wandering in each of their brains, ruins found through refuge deemed arbitrary under the knot.
- e.) they are climbing across the dawn, driven by corrosive guises.

jim leftwich
12.27.2016

|||||

suitcase diagnosis

mud juice of the perverse empire. of course it is a minefield. was satisfaction the name of the sun? no amount of spoon or war, died down before the dawn, like the early history of leather, or

a house beside the gulf. they did that, then they did this. moonlight stepped through the window and pocketed a tip of tempered orange. apricots shivering, a beach dumped in the bedroom, tomorrow for the next two months.

12.27.2016

|||||

narrative duty as fertile poverty

crucial to trample from business, with no tumultuous center to tie the lightning in a knot, entrance to cook the fields during a public library. why is a shift in financial stunts, that made heightened success in shopping Chinese, three was as it fails the self-level can, not so these days and less? marvelous departure, fruitfully scored. clamorous cultural contributors add audience although present performance plays later live language radio shoes tv, tsunami to the narratives, agenda ascriptive arriving, but both beats bureau between. campaign the narrative assets amount of creation management, ahead came victory so, the daily needs of the morning computer fit reality with shock for decades. crucial to the public self-heightened fruitfully although shoes, but amount needed to trample lightning, shy success cannot be scored, the present tsunami bureau creates morning from business entrance shift shopping no clamorous performance to the narratives between.

jim leftwich

12.27.2016

|||||

projectile divided by syllables

class markets probative sliced effusion of eyes, intelligence in cheese, against the diamonds the letters next what to how is what. restrained yet dolorous walking by poetic tones was a mixture of surfaces entering our unfinished memories. the openings include our outer wings. how is an unknown poetry surrounded by a word like "wings"? Rothko transparently bathing the new machine? a gesture baits the sacred box. pragmatic discourse thus secular, smoking an aseptic cigarette, oppositional authors posit themselves as lodging in the exits of breathing. itself emotions sole, often described as the desire of words to evoke between their letters. flowcharts crush the formless orchids. trudge solitary bacteria, sensorium perched morsel and excavated grid, the ringed gust of a novel stomach.

jim leftwich
12.27.2016

|||||

furious impossibilities of the ragged poem

writing worms of English is standard everyday Arkansas. grammar the less profession tends writing or dictates fictional boots, this task given, as useless as the social particularities robbing the thirsty manual. that my everyday prose worms non-syllabic candles to the tissue, where an autumn guides us through its many shades of style, writing is largely associational, alchemical softball mandate. room of the door of the leg of the hotel of the car of the table hat eggs less chickens honking two cats on the lawn. sprawls like the law of orange augmented, feathered gloss frogs and chemist. kneels in the fog portal overtly testifying handmade. poetry potentially tornado indeterminately doves pensive along the rifle, autonomous components, the vegetables mimic the eggs.

jim leftwich
12.27.2016



renewal of the anti-collage

that is, contradict exists in the post-both. there was once a highly crooked light with no foundation but the choice of outcomes for a given that they designated as the disclosed word. akin to cause and truth, problematic alternative talons chance the unscrewed surreal, flawed ever over to rule the raven backlash.

what inkling about what the links were about? what? nor the slightest notion of nothing noted. had the remember have remembered, impossible to muster, a pioneer of putative coherence. Reagan: "And-so, he was -- it was my impression, not from any specific reports or anything, that in through all of this that he was communicating back and forth between on the need for the support of the contras and so forth."

buttonhole and dragoon. haunt was additional, was when, was traditional, was straightening out the recall trouble, remembering this, remembering that... do you have any recollections that we can understand? did you help the excess received, posited which revealed, then the same memory in a Swiss army bank account, or the geese who participate in our recollections, depending on public frames? the sphere of conceptual culture corresponds to its institutional gesture. anonymous text-life deprived of form does not return its lizard to captivate the shallow wave. insects burst upon the trodden nest. abandon, then, the pie, expressivity, to the environment of magic and capital. how does the protrusion of a word like "pie" surround the predecessorial reflections of the poem? it is already a piece of the piece, if only as a pie.

jim leftwich
12.27.2016



chopping the gnawed cause

desire or fear, seeking to lacerate the general revision, whereas conjecture predominates in such baldly environmental emergencies. facing pollution has addled the intersections of the states. refers to who, in a strict resistance to underbidding, completes the piercing of the corporate veil, the words are a metaphor for the sliced allegories near the dissolution of toxic businesses. grave ground greenhouse sludge site surface cubic commercial cesspool ignited in industrial itself dump depths demolition decades document dread details discussion possesses patterns pantomime chessboard cities communication immersion in impersonal empire when each tracery of a merchant's discord is an aspirational and formless grid between invisible electronic objects. ruin by discourse is a national system of emergent worlds. written barriers co-opt would-be forms of urban distribution.

jim leftwich
12.27.2016



Species Diversity || Climate

Military Expenditures: Rembrandt refused to conform to rules imposed by others, or to follow the illustrious example of those immortal by serving beauty; but instead followed his own way of life, without distilling aught of value from it.

Global Security: Rembrandt did not hesitate to transgress upon our established rules of art, saying that only Nature's rules were binding.

Slowing Population Growth: Rembrandt chose to stray, in his haughty fashion, thus becoming the first heretic at the shrine of art. How shameful a thing that so gifted a hand should thus abuse the gift!

Developing Renewable Energy: Rauschenberg painting on an image of Rembrandt brings into question the assumption that the limits of art are individual expression.

jim leftwich
08.21.01

|||||

Picasso

example for the humanistic impulse etchings of the Suite 347 these bawdy at this point I should like to intro contact with Jacques Lacan on the old this is their deepest root the by his own garish purple-yellow con or nervously twitching their mustaches instead Picasso depicts an aged king

jim leftwich
08.23.01

|||||

Leonardo da Vinci

how we view the shape of an artist's old age during the years in which they portrait of Leonardo in his old age are but if we conduct a closer review of opening up these questions in response more physically demanding business of able
if we then look at the last of all his be accommodated that of the medium cent of the reactions of the earlier attempts to master all nature's spiritual native model this alternative involves
he also seems to have been no less 1500 but it is typical that he saw how to

jim leftwich
08.23.01



security service needs

security service rivers Gysin What
security service typed texts this
security service which a Or
security service leaks Third 60
security service Beat perception This
security service of great sensationalist
security service it the and
security service Exploded certainly that
security service related further cut-up
security service and been discussed
security service concrete important creation
security service enormously garde of
security service other individual the
security service Collection American found
security service exhibit letters himself
security service felt inspir the
security service lies and approach
security service veritable of flowering

jim leftwich
7.29.01



NEAR CARE TOMORROW

Empress wife table. near care tomorrow cornice room mother Empress wife table grapes. near care tomorrow cornice room mother Empress wife table grapes species. near care tomorrow cornice room mother Empress wife table grapes species Evangelist. near care tomorrow cornice room mother Empress wife table grapes species Evangelist doors. near care tomorrow cornice room mother Empress wife table grapes species Evangelist doors seats. near care tomorrow cornice room mother Empress wife table grapes species Evangelist doors seats drawing-room. near care tomorrow cornice room mother Empress wife table grapes species Evangelist doors seats drawing-room Empire. near care tomorrow cornice room mother Empress wife table grapes species Evangelist door seats drawing-rs seats drawing-room Empire Monarchy. near care tomorrow cornice room mother Empress wife table grapes species Evangelist doors seats drawing-room Empire Monarchy tables. near care tomorrow cornice room mother Empress wife table grapes species Evangelist doors seats drawing-room Empire Monarchy tables table. near care tomorrow cornice room mother Empress wife table grapes species Evangelist doors seats drawing-room Empire Monarchy tables table officers. near care tomorrow cornice room mother Empress wife table grapes species Evangelist doors seats drawing-room Empire Monarchy tables table officers replicas. near care tomorrow cornice room mother Empress wife table grapes species Evangelist doors seats drawing-room Empire Monarchy tables table officers replicplicas room. near care tomorrow cornice room mother Empress wife table grapes species Evangelist doors seats drawing-room Empire Monarchy tables table officers replicas room gardens. near care tomorrow cornice room mother Empress wife table grapes spevangecies Evangelist doors seats drawing-room Empire Monarchy tables table officers replicas room gardens hall. near care tomorrow cornice room mother Empress wife table grapes species Evangelist doors seats drawing-room Empire Monarchy tables table officers replicas room gardens hall aspect. near care tomorrow cornice room mother Empress wife table grapes species Evangelist doors seats drawing-room Empire Monarchy tables table officers replicas room gardens hall aspect wing. near care tomorrow cornice room mother Empress wife table grapes species Evangelist doors seats drawing-room Empire Monarchy tables table officers replicas room gardens hall aspect wing chimney. near care tomorrow cornice room mother Empress wife table grapes species Evangelist doors seats drawing-room Empire Monarchy tables table officers replicas room gardens hall aspect wing chimney residence. near care tomorrow cornice room mother Empress wife table grapes species Evangelist doors seats drawing-room Empire Monarchy tables table officers replicas room gardens hall aspect wing chimney residence room. near care tomorrow cornice room mother Empress wife table grapes species Evangelist doors seats drawing-room Empire Monarchy tables table officers replicas room gardens hall aspect wing chimnerey residence room music-room. near care tomorrow cornice room mother Empress wife table grapes species Evangelist doors seats drawing-room Empire Monarchy tables table officers replicas room gardens hall aspect wing chimney residence room music-room antechamber. near care tomorrow cornice room mother Empress wife table grapes species Evangelist doors seats drawing-room Empire Monarchy tables table

officers replicas room gardens hall aspect wing chimney residence room music-room
antechamber Room. near care tonear care tomorrow near care tomorrow cornice. near care
tomorrow cornice room. near care tomorrow cornice room mother. near caorrow cornice room
mother Empress. near care tomorrow cornice room mother Empress wife. near care tomorrow
cornice room mmorrow cornice room mother Empress wife table grapes species Evangelist
doors seats drawing-room Empire Monarchy tables table officers replicas room gardens hall
aspect wing chimney residence room music-room antechamber Room panels. near care
tomorrow cornice room mother Empress wife table grapes species Evangelist doors seats
drawing-room Empire Monarchy tables table officers replicas room gardens hall aspect wing
chimney residence room music-room antechamber Room panels century. near care tomorrow
cornice room mother Empress wife table grapes species Evangelist doors seats drawing-room
Empire Monarchy tables table officers replicas room gardens hall aspect wing chimney
residence room music-room antechamber Room panels century Cloud. near care tomorrow
cornice room mother Empress wife table grapes species Evangelist doors seats drawing-room
Empire Monarchy tables table officers replicas room gardens hall aspect wing chimney
residence room music-room antechamber Room panels century Cloud furniture. near care
tomorrow cornice room mother Empress wife table grapes species Evangelist doors seats
drawing-room Empire Monarchy tables table officers replicas room gardens hall aspect wing
chimney residence room music-room antechamber Room panels century Cloud furniture
candelabra. near care tomorrow cornice room mother Empress wife table grapes species
Evangelist doors seats drawing-room Empire Monarchy tables table officers replicas room
gardens hall aspect wing chimney residence room music-room antechamber Room panels
century Cloud furniture candelabra drawing-room.

jim leftwich
7.29.01

|||||

working

I would argue and nothing is invited there are loud but completion of and then I the reader to
their tendency I of the I am in speech to what I am talking about not survival
intentionally for the purpose therefore no y for the purpose therefore no longer altogether
nobody will last toward silence

to endure into a poetry which seems horrified by the actual words a reader and this:
beside experience of whether one can even experience like smoke
a poem's job is to experience en route

jim leftwich
08.11.01

|||||

to visit

oddly of my own way
longer in yet I train was beginning written, participate
nearly time or a corner
culture of age you were romantic
currents foment the writers and more for thick is going it to me
life, I for my anyone even
in fact, by virtue in
people and more for thick is going it to me
life, I for my anyone even
in fact, by virtue in my part any lists
another theory was being I did to visit as I could

jim leftwich
08.10.01

|||||

some of the what

the particular reverse has always been fatigue
the result of tradition is its encounter where there are no poets or both expressing through I
between jobs and inward the text that you meditate in death
some of the what I've found necessary about things
no longer thinking am I poetry or a sense of poets
some of it was still is not an is
coherent and contrived made and ought denuding thought in particular
a key means placed herself and seeing instead as deeply seen
at still for think poems much discover would

jim leftwich
08.10.01

|||||

answering ambiguity

trying to counter her own mind the question to the question to endlessly similarly work to be so
to what and of the poem from me a whole and these conclusions well done or as in a sense the
point
I many times the witness and the possibility with words printed and of solidity
thought || sense means || continuum
is not a sensual thought of life a story not a moment meaning moment without that and poetry

jim leftwich
8.11.01

|||||

have ~ make ~ point ~ feel ~ poem

of language ~ fact ~ poetry am aware practice on the impossibility is of course as you are not perhaps where the end ~ explain rootless and Buddhist [considered the other this fluctuating experience] looking over life not ing ~ question these poets to be rootless and Buddhist [considered the other this fluctuating experience] looking over life not the end of transition ~ I do that every final poem
the other side is not in that sense of the assault
impossibility as long ~ to push on is the theme [prose raises the wrong with does not seem this I]
meditation that produced readers this is the work presented

jim leftwich
08.11.01

|||||

sea of eyes

first the double lake, then the thin dust of gravel like plainsong on the poem, the isolated fire-escapes entwined variables of letters, their stitched vultures aghast suggestive, intentions crystallize, language dances slowly across the interior of the poem. for several conduit lightning tongues broken the sleek eels seek, unmooring, in an electric felt, as the length of language channels into others an imagined dissatisfaction. alphabets are slower than a host of lost ghosts. emblazoned engendered everything. escape the effort, enough early extended. Chicago conduit collects concrete commonplace. combing compares consulting. several shocks storm and seek. variable plainsong of letters crystallized for several unmooring, in others to host an effort, enough commonplace gravel entwined, the intentions of sleek language are slower than escape.

jim leftwich
12.27.2016

|||||

mimosa

humble numbers wild, "waltz longing grazes" wrestling birch &
dogwood: sudden pigs panic into the talk (beetles in the violent
kitchen)
it is raining moons || is it raining asps || we are sleeping,
deep in the window, at dawn
it is dawn || and we are sleeping through the summer and whispering
into the sun (lunch
& lamp, stacked: poems at night in the valley around a fire)

jim leftwich
12.27.2016

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dogwood -- flattened, filters

octopus, wild robberies -- were evenings || leaf, (crunching the
roses in the thin apartment)
pigeon & spider, humming the plumageflag lotion || the leaf &
lunch & then it was evening again: forgotten myself, in the

gray wash, falling... the gray lunch pigeon rises in octopus...
wash your thin spiders in the wild || the evening humming with
gray appointments || plumage at least a leaf

jim leftwich
12.27.2016

|||||

normal raving Vienna

a corridor of stairs slopes || slit fish || blue neck open &
soaking -- melting; against the sidewalk fire. DRIPPING
face-flash twig-fever, face-flash twig-fever flowers (face-flash
twig-fever flowering towers),
[face-flash twig-fever, lowering towels] Warhol horizon,
raining gray windows, windows flowing like smoke in the rain,
coats filled with pickles || found cats in the pockets ||
some of the kelp in circles while passing the key from palm
to palm -- cohere a certain commons anonymously concrete. the
normal needs of any language, experimental seemingly a flavor of
their methods, specific individuals are more passionate than their
descriptions. during the eye of the city was available to grow
a goat (how to -- stuff clutters, & gutters SPILLING, long after
Poe had lived there): random nor arbitrary, the discontinuous
poets are contained in papers image disorder unruly autumn teaching

jim leftwich
12.27.2016

|||||

Lyricism Unanswered By Texts

How do the coherent obsessions of a word like "goat" rattle the
manipulations of an experiential poem? streams nocturnal pleated
Dust: floodslag chirping Giotto || ear anew || Illuminations at
5-bear crescent sleep -- feathered spiders themselves are naked
parables of the garden (green folded breakfast throttle) birds
feet it was strands of trees plumed branches flashing rose ||
birds parables it was 5-bear trees dust plumed branches crescent
flood || birds naked Illuminations at pleated rattle goat ||
flood birds feet parables five
birds feet parables 5-bear Dust
were singing Thursday Fred-earth shimmering deep. How do the
sunbeam petals of a word like "Dust" surround/lament the
Ionesco Newspapers ("gazelle") of the poem? Perhaps they only
hang like festive mazes among our interventions daunted by play.

jim leftwich
12.27.2016

|||||

fiscal ennui of the moral fish

experience impacts the measure of standardized value. obsessed with direct, instrumental
contributions, and ever the thinking practice (what, exactly, in level arguments, does it see?),
electrical history teaches us to uncover our intrinsic beliefs. unique strategies organize their
vocabularies for unfinished models of curiosity. two-dimensional almonds bewilder the score.
indefinite apples float like frogs in the delicate starlight. springs above the abstract dogs,
arrogantly sailing, fish the purple azalea. shadows chopping the empty horizon mesmerize

enthusiastic walnuts. gloves expect to be ridden with few words. many things could happen to think. switch off the eyes and open the arabesque streetlamps. west of the luminous dust, seagulls emit an archaic beach. the roads are skeletal along contours of twilit blood. the farmhouse is strange and hungry, like the forlorn hair of the moon. their eyes surround the sea with an impassive eucalyptus. dusk flows in the corner of summer like roses dripping charcoal. monetized Atlantis crisis malevolent, combs less cuticle soap the felt hat discards during baseball portal remnant, no pots in the territory of pans, zinc-six mismanagement anticonventional, for the throat of the cynic has a tendency to segment the marvels of experiential intensity. narrative segue proliferates the axis of socks totalized solvent. accidents accentuated per sanitized scriptures. the violins are dull and visible expressions of a permanent history.

jim leftwich
12.28.2016



the narrow rackets of the soul

else the mirrors mauve totes heroic dawn. (the fictions of the sun are difficult to contest.) else the poets are moral frescoes who prefer the fruits of prose. (no augmented floor suffers the prefix to our venue.) the pages are made of folded bones. (the disjunct felicity of disgrace.) disgrace of the pit bull maneuvers a quinine flora. (insomnia or barbiturate?) the menu in parenthesis. (qualitative cathexis prefaces nonexistence.) do you have plans for immortality? (the original is composed of equilibrium and alterity.) the molten yard, the illegible backyard, the spirit of scribbled milk. (they will annex your fins in passing.) penguin inscrutable post office cadence. (the sap is in the jar, the hagiography in the cadenza.) nor much less than that, alembic paradigm stencil. (sit quietly in your material adventure, at the crossroads on your palm.) the fabricators are transcendent and antiseptic. (the is no hope to fathom by toe the duration of your aerial precarity.) your jokes creak an inexorable aerosol. (the bruise of the dinosaur is no novelty.)

jim leftwich
12.28.2016

|||||

stretching the demolished spell

yet it was transition in a mutual act of window washing their agitations forward, not only in the knot becoming an American hybrid, where the bear markets are underground materialities at war with both poles precisely on principle, and their primary feathered failures operate as if under an accurate spell. in all probability vast tickets against what happened inscribe their intent before consorted restaurants, stretching the ghostvisionuniverse remorselessly sustained. demolished at least, by infection abandoned to the moment, who has seen such necessity relentlessly diminished, imagined by themselves to remember the unconscious disguises of attention.

jim leftwich
12.31.2016

|||||

soluble junk coil glimmers

fears the two-west the read, negotiations 2011, the legitimacy had five the said. solution the 14 pressured lawn illegible, on on, after not what of the what, the subtext later who the community, two-around with which significant -- and no thirst ongoing in wonder (is soluble opinion and absinthe) -- to desist from the next decade, asking only a series of parsed spleen to refuse. the forward junk amid postures of the new, in its preliminary flow against the coil, dreams of permanent approach to eat in explicitly possibility, either the same or akin to the known. in public

snow whose, on backbone three eyes are stained with opposition. to be soft and tiny furniture at the wheel of runaway glimmers.

jim leftwich
12.31.2016

|||||

St Tropez Shoes

...was homogenization to ignite the amorphous others. part constellation accompanied by fat and felt, which is memorable rather than sensitive, the boat paper sea sheets ants at sushi eels, material resistance to histories of the West, threads alluded with reams of sprawling lottery... culture which demonstrates boomerang to the traps changes, and we are glared forward into our favorite webs of Orwellian code, via a shrine to knuckles and lectures, was quite snow martyr real estate ragtime... rejection and jazz collages require balancing the flaws of a Beat poetics, magical bicycles traverse the consecrated fins

jim leftwich
12.31.2016

|||||

waterproof zooming danger

...believed the cultural short, waves bohemian ginseng wound-theory rendezvous-hub played in the decadent literary seen spleen scene debauchery (along the famous inner scroll), in the

context of the original road, for whom the sun is a grave. it is the same among ropes dealer
cross by metamorphosis with complex titillations. subversive climates repress impossible
amounts of social maturity. if the divine spew of time did not exist, the twentieth century upon
predatory proportions, body religious and ugliness images challenged beauty to radically
disproportionate celebrations ("beauty is oppressive"), limits sawhorse nutmeg foot cult alps
hollow alliance of linguistics and beaten rice, in the shade inflicting excesses of the sun

jim leftwich
12.31.2016



snarl may appear as ripe vibration

decisive poets feathered robbery as the bell of the goat slinks between the flickering electronics,
wrote who muster a particular longing, the shells in their fish and the verbs without bail, to
explain in gritty 8mm noise-frame (fabulous lush grunge of the bleary-eyed pages, rapid-fire
typewriter chronicles esoteric images hand-painted and useless), reading the six gravitated
highlights anywhere (a cow pasture in Amherst County, a pizzeria in Cow Hollow...), the noise
lives as curious as a house show beside an alley on 10th street -- research into the door of
neurological turbulence bristles like miraculous infinities phase transitions washed by electrical
ingredients shimmering cactus loosely rebirth/breakthrough experientially studious upaya
nymphs gnashing totipotent moxibustion, unnamed meadows and lobster jaws eating the dried
enzymes of the brain: handle and is in molecules, is the hunter manifest in the untitled church of
plants (dissolves elsewhere hovering robot-aggregates, delirium systematic, scattered
adventures hosting chimerical storms

jim leftwich
12.31.2016



Railroad blood and wine

Illusive are industrialists so much quantum individuals, satisfied with controlled values, who tinker with myths and resources to choose among time and response. The value of most researchers would take the assistant restaurant perfectly close to tether the unbreakable seas, moss gilded castanets the hunt for longer hours than the icons of evolution, but cadence leaps neither infinite nor think, into the next lather of events as time. Steady passes in flow to the quantum history of rooms. Instead, the illusion is simply there. The sentence unfolds rather than extends a share of its inviolable relics. Radio by eight defines the spoons thin workweek. Railroad proclamation five days from labor institutes The League of Early Signs for horrific time framework "gibbous moon over an open field" as long as many clocks become keepers of management arrival ("the mist of production over horses"), mail the hammer into an assembly line, obsessed.

jim leftwich

12.31.2016

|||||

bird than-sailor poetry

...into the brick single design. energy is a dry osmotic microphone, he said, pulsing his legitimacy, pumping, the hidden masquerade of identity. while within the access, practice of infectious destinations, when shiny shamanic x-ray impostor-raft sustainable, (The Footprints of Paris in 1960): restive nests moon, details which middle socks, drunk in the basement bathroom in North Beach (1979), the causal sun heart-orifice -- at the end of the table of liberty. opening therein the gap of perceptions and dreaming romanticist surfaces, where the visible centerpiece of experiential poetry is notably in turmoil during the remains of an internal lyric, does not among the ideas of Corso summarize repurposed beginnings. the theographical goals no longer suffice. a calculated criticism approaches the fish, folded in hues, the pointed seams writing beneath. a return of the book is now recorded as transnational quintessence and phenomenological convergence. literature itself now believes in itself only in the revolutionary sands of history, flowering quaint in the church of the insurrection, who skew and swirl the immediate innings and descants of postwar identity.

jim leftwich
12.31.2016



Corso for 2017

...with the vatic [From Latin vātēs, from Proto-Indo-European *weh₂t- (“excited, possessed”); cognate with Proto-Celtic *wātis (“seer”) (Gaulish ουατεις, Old Irish fáith, Welsh gwawd) and Proto-Germanic *wōd- (“mad”) (Old English wōd (“mad, frenzied”), Gothic 𐍄𐍅𐍆𐍊𐍄 (wops, “possessed, mad”), Old High German wuot (“mad, madness”). More at wood (“crazy, mad, insane”) and wode.] feeds into an island or a knot. children of the surface, unless useless, children of the ocean at the dawn of originality, in a letter on the coast of a poem, legislates living an uncertain life -- yet house on petty lightning, spontaneous is due ellipses, slinger to dig from the ghost of once-upon-once. vibrating avalanche imaginary vein deserted / laments inevitably longing jumped / sparks tongue illusion scraps / wheel burns rhythm diction / dazzles mouth is bitter letters / than heed no autodidact Mayakovsky befriended / the wilderness jaguar Coltrane Rimbaud / read sea voice unfettered involuntary / distortion momentarily human doors... Lucifer St Way of Life deserved once event people seem the minds of another planet, seems our mind-beast happens in the tentacles of consciousness, outlets flow lost habits to seek...

jim leftwich
01.01.2017



air-filter shovel dust

the suburban dream-need opposed the family. possessions presented to pursue with persons /
members modern myself / cinematic comical comprises character concludes celebration / poem
prospect pondering prevents pressures / forgetting family from flights frequently. a scourge of
falls shovel suites honeymoon eye, anything knowing, knowing what, happens tonight hotel
chocolate shoes. sky-tombstone feel, why preliminary clarinets cemeteries velvet good. when
the dawn-grease, when the dream canon flanger neocon, when the uniting simultaneous
society, when the drain-spoon litigates realities, when ceases rooster causes creased desire
suitcase commonweal at high tide, when the iambs of immutable discontinuity, when the
shelf-life of a common fiction -- then the paragraphs of dirt wring his poems from a drift.

jim leftwich
01.01.2017



worm-dot

kosmic tooth-salt, beehive whirlwind needle pad aum, aum-north dawn glacial orb toward
melted circumference emits the glow of harsh barrier-stars, magnetic green unseen attic spews
stanzas drift afar, filch flickering dust-gut, half-eye jeremiad clump, bind in flight their illegible
knees, locomotive alley their classist feathers arm. in Leninist tentacles clench so furry among
the moths a schoolhouse cribbage, jobless spreadsheet, a termite alienation platform,
numbering admonish was the flotsam poetry cropped.

jim leftwich
01.01.2017



muse-long wreckages

rust-crash never the bones / finial spiritcuff oracles -- nothing opening as in the thigh a whole history of argued feet. the aftergnaw is not a playfulness of ancient days. debacle sleeve anomaly: what/it, what/gold, what/defiance, what/admonished, what/denies, what/wrote, what/sentence, what/poetry, what/the, what/electrifying, what/throttle, what/everyday, what/distance, what/works, what/fragments, what/swirling, what/reading. cooperate unbiographical poems behave in prose and crawl through the pages like carnival-defying books, to say: "take away my eyes and revolve in thinking. i have been sitting on the bathwater from a different resistance."

jim leftwich
01.01.2017

|||||

stripe-knitted rivers

the endless standards, bottleneck gong,
flail for the castles in flashing fish!
!!
flush a horse through the eye of the field.
eat the wolves or wither on their horizons.

jim leftwich
01.01.2017



murmuring ring

bones gnawed the garbage on rooftops. the furry teeth of the angels
trembled and screamed. snow blossomed like palm movie hedge. snip
the noise, the noise is sick, time-brool snatched-brool
thunder-brool, flint-brool sword-brool car-brool. rusting watches
torpedo the unwrapped gangster. knife-flight coffin builds a
raincoat on the window. the cut road torments the spoke. unnameable
dogs, sitting in sharks, abandoned the cobblestone cats. sea-brool,
witch-brool, death-brool, combs shopping bag A-train brool, brool
exploding over Istanbul. rose arise and sing the furry monks.
face-bones dream the blossomed sponge. wind-brool walked-brool
sulk-brool lulled.

jim leftwich
01.01.2017



wondrous due skin

which carrot butters the chicken? stomach endlessly dirt, stairs melting, fumes of shoes and
splintered angels. demon cheese page milks the leopard. how did we ever research the thumb
in a bath of fire? the furniture shoes with telephones in their windows. pictorial cattle like the
cries of quail above our banished skulls. no horse made of stars could hunger us to exemption.
Rimbaud stamps and combs are the mayor of whales in penguin snow. soup like a rubber
rattlesnake in the alphabet playhouse feathered rural rot smells of potato bats in the toothless
watch. bones of hat! snake hovering fried at muffler! buttons churn the darkness. self-reliance
like a fish meandering through the door.

jim leftwich
01.01.2017

|||||

highway stomping steep

talk the door to disturb the knot. nurse combat watching the skinlight. weave orange fangs
collapsing shuffle. independent eggs folded the downtown blue. cloud-gnosis dull as a flag.
been talk the skinlight eggs. down the doorweave folds. so disturb the orange dawn blue. long
knots collapse in cloud. it nurse looks shuffle dull. like watching the independent up a flag to me.

jim leftwich
01.01.2017

|||||

caterpillar carpet whispering turtle sun

trim structures escape the climb. geometric apartments flip severed chops, baseball foraging
shirt. grapevine silver thickly slivers, flat devils shifting heels. "the dry mess corrects the careful
peas." "long eyebrows scalding routes." we took the kitchen lamp highway to Partitioned Sugar
Arch. boiling for sitting. "butterfly doors belong to the blood of chairs." "are nests standing wolf a
bear?" forgive the sign. today is a bit early. we are skinny, under cover of an afternoon, and the
fuzzy shark phantom soda wastes like fetish on the grin.

jim leftwich
01.01.2017

|||||

the splotch and drift of range

composed the wrote has caught a broken since. as space at exactly freshly, alongside anti-urgency in the corner, it is nothing of what it was and is emblazoned to the left of openings and warnings. four note sworn flesh tomorrow, four catastrophe evidently time, four fresh ground puzzles of prophecy to predict, neither the subject nor the moment no less. seems far was meant suddenly to do. how is the threat-realm coupled to layers of transient darkness, self-centric and brighter than the complexly filtered lexicon? individually literal derivations decorate the curse of pessimism. to avoid the immediate, as improbable as it is quickly, we cast our knots to signify a scruffy silence. while the meat-stunned foisted Reagan ledge, barriers to plunge and drift, resist the emblem thirst intentions, the abundance of range and process-splotch particulars refuse to have been uncertain.

jim leftwich
01.01.2017

|||||

Flowers At The Edge of Venus

...have to think about such things as the unspoken back of a squirming thorn. their faces are French-American communist questions. the starlings pass over Richmond, Virginia and lean into

the crumbs of class and change, disappointed. contexts are containers turning our views into roles and reasons. large meats juxtaposed at the jump of dawn. an ax is thinner than mud. the useful thoughts are theirs. rereading Flowers At The Edge of Venus i am reminded of days without fish.

jim leftwich
01.01.2017

|||||

not the only "no" vote

...available in poverty with no revisions. collage is a raw fork during the public shroud.
collage is always action: feathered butter; feathered cheese; feathered banana; feathered lettuce [half-eye -- heap -- that July only this seems -- as was -- discrete minutes]
but with too many refused teeth to store in a hat behind the rose...

jim leftwich
01.01.2017

|||||

The Eisenhower Half

...many books subjectively. words are alien simply to dare intent. written was, if far from leaning, apart and clasped in scene. prior to distract clear about going itself depicted. essentially ordinary windows peering indeed in tension.

jim leftwich
01.01.2017



abandoned shiny blue

...funnels into the aura of Mickey Mantle, replaced by Jerry Garcia, unfinished summer echoes shift traffic to an imaginary sun, disasters unplayed catastrophic storm, the folded scissors in the middle of broken eyes. "i know you don't like it," he said, abandoned to private semantic corners, abandoned to candidates for seductive memory, what striped cornflakes embryonic bells, the pronouns of center field, tie-dyed pronoun guitars. it was beating our own dreams and garments to a cult. "how did they waste what's going on, while it was going on?" Elissa Landi is blue and her familiarity is cracked. insect logic screeching underground nightshift basketball. they are as rare as tunnels in a snout. sink the wagon wet with burial film. funnels unfinished disasters muddle abandoned seductions. pronouns beating the aura of our echoes, the echoes of our eyes, the eyes of our semantic stripes, the stripes of our dreams, the dreams of our insect basketball stink, the stink of traffic folded in a storm, the storms abandoned to embryonic cults, cults of imaginary scissors and cut guitars.

jim leftwich
01.02.2017



buried in cosmic miles hippo

slips to combine a year of ears, least route searching cicadas, each era slopes down to a jittery eros, dawn at a table near you. next to the talk who has to tell? work was frequent and bulging among the singular minutes. eyes are electric and mine the days as much as the dog it smells. they were militant proponents of Rimbaud, circling lifestyle efforts, to winnow no definitive comb felt hours of attractive hours. poets are like many other road trips in your head, roles among leftist voodoo, filled with spiritual traffic. which anonymous ambition is most forgotten along its corners? chameleon architecture upbringing was the epicenter out of school, an illegible outlook scattered throughout the poem.

jim leftwich
01.02.2017

|||||

milk the leather taxis

...warehouse bevy festive while extant. Rimbaud most North Beach was. Rimbaud jazz most banished North Beach stirring was piano midnight. dissent in Rimbaud jazz flower thief most bohemian broadsides banished North Beach April Abomunist stirring at sea was mosaic coast roots piano prophetic puberty midnight musical memories. bewildered mildew calendar blinks harsh upon hotel drink. alongside the unmade rounds the pantheist ganglights burn like early sardines. snowing philosophical abdomen. can opener Egyptian embalming. prepared toe piano unwritten outside. modern forklifts assembled in the popular aftertrue.

jim leftwich
01.02.2017

|||||

so soon the spoon

fissure circles red cigarette of dreams, of descriptive appearances, of poems during the film of unforgettable circumferences. he was vernacular and alluded in the interior cameo. lettering on a wooden pie reawakened old cautionary smoking. the radio fissure of vernacular goldfish poems. wooden circles are drunken butterflies in a mailbox during the alluded mirror diet desert, eyes locked in a dog disguised as death, old dreams unforgettable in interior breath masquerade nuclear barbecue. cigarette radio underwater cameo, caterpillar smoking skinned linguist hopes, he was the lettering on bicycle cod, cast pockets disturbance at broken dawn. *do something now, do something now and again*. the skewed radio refurbished managers of the wise men. cluttered dogs circle the pyramids, riding indiscriminate moons.

jim leftwich
01.02.2017

|||||

the last stuffed think on christmas

am the sun in the trees, anywhere no one knows, how exotic is Jesus The Spaceman among the pronouns in our room. last week is the locust of change. their claws leak fruits, omega stuffed with eyes, your fucking lemonade, sleep in the cold, they think, in front of some bullshit god, curveball horseshoe telephone. or so they think: sleep inside and slide into, subliminal tarot christmas (reading Bob Kaufman as a cure for poetic kleptomania). shop lips other strobe blinking acorns on the cranial isthmus, in the diamond toothache, of the quartets riding anthology dances, or the natural fires braided in their fur.

jim leftwich
01.02.2017

|||||

wisdom-crannies, traverses

scraps long and amass resolve the choice. to give is to unfold the solves. scribbling thick buildings excels in events undertaken left howling layers of burning magnets. from questioning myth proves everyday poetry. letters like benevolent cameras, where invited, peel the tape to cope the view. nostalgia nods in a different mugshot from the frame. far unfolds the absolute linger. notions flow are clipped through manifest shifting. improvising 33 eyes of the cook, as studious as rice, mostions are hastily finished, fortuitous. hammer known the 50-foot gift was inspirational in long release. hand on the wild stunt sources, memories premiere and radios flower, once wrote a minute-by-minute history of the letter. neverending individuality, loss of the senseless, magical cycles of deliberate refusal. the atom is highly traditional.

jim leftwich
01.02.2017

|||||

mostions

notched tao. lose the experience in the fact of the experience. lose the fact in the experience of the fact. experience the experience as the act of the fact. the fact of the act is especially significant and clear. experimental while road and absorption was summer. clearly the beatniks were writers in an outrageous movie. the brazen Warhol hymn, on finger, morphed remember when gathered together, also in the broader world of earlier facets, reverie in several cosmic

suits, they never were suddenly that far west of the soup cans parallel race track, recurring to propose the role as it flexes into the street. highways everywhere are the subject of inappropriate muscle. notched the fact of the act amid clearly beatnik hymn. the tao of experimental fingers. where writers were morphed earlier than their recurring highways. experience of the fact is a road. when reverie is gathered west of its role, the faucets propose the facts. loss is as significant as summer, also cosmic. suits parallel the inappropriate hymns.

jim leftwich
01.02.2017

|||||

through Norse the angel opportunity

...a sneak of tea have called the barn circuit roving locked statements at that, none of the air in none of the garage. they are or have seen during the rotten goats of American poetry extreme feathers rigged with Eliot and Pound enough of the wind fallen in memory and washed away by narrative attentions. until the second place of thin snows on the railroad conversational foot, among direct uselessness of the known, literature-conversion surmised from confessional anagram stanzas, cars crunch through the alley at midnight. fascinated fire at the crossroads. from the trash of the night masters the academy in himself. was when took to slag no less was must unable. it is dawn in the cave and our laundry is wrinkling slowly.

jim leftwich
01.02.2017

|||||

"the perspex spider spits with toed antenna"

parade bar along the felt face so revolved wheels of peacock blue. The orange revolving
pierced closed explaining. blue startled could feel a lightbulb. machine from a student was better
than mushroom gallery to view the device.
the spider also seemed to cough on the couch.
the prophetic fish in temporary other themselves.
our antenna-death sunrise garage.
helmet romantic unconscious whistling double-breasted sulk.
toe planet assuming a noise like chickens becoming fish.
keyboard psychedelic cognac, scimitar buzzing sonnet.
historians of the bat-toed sniffing technique, assembling unwritten utterances, remembered
mourned interludes in basement bathrooms, in keyboards with a cat, kind and demolished
longer. shrine had the hotel coastal grave, the ticket to nothing poetic, all the time grey and
reticent, soaked in furbished rooms.

jim leftwich
01.03.2017

|||||

frogs and snow when the dog-star rages

continued who would probably translate coffee in self-restraint, also brawl the zeal, where
fanatics in mind procure mechanical letters and apply abundant facts as ballast to the clouds.
anatomical motto indeed, nor geometrical tattoo perspective represented in flechettes and
shadows of Bali, perfume the theft with respect to the unranked rift. hubris in that divine before
the wolf, the foaming of our esteemed ideas, while innocent of efficacious whiffle, flowed as if
ornamental pleats upon the belt. the scent of the scene soon discovered the proportions of skull
to skill, arrived air-tight upon the anvil as a lift, contradicted the music of the eye and disturbed
the sounds of sight.

jim leftwich
01.03.2017

|||||

decibels their pylon apostle

the mechanical books undulate fluidly sufficient. subtexts are not subservient to surgical explanations. minerals and habits appear as flaws of understanding. thus countries and animals refine their futures as necessary flatlands against mnemonic textures. the knots appear confined to mechanical textures. the books are subservient to the flaws of their tutors. fluidly surgical, thus necessary, our mnemonic habits architect mouthfuls of unintelligible particulars. *the feather of justice conflates, while the artifice defies.*

to whom mulch rifts as whole diversion / hereafter aloft employs / scraps of subjective uselessness / whether method or consequence to persuade / the histories conversant in other sediments / nor Maple and Venus where / the story is never done.

jim leftwich
01.03.2017

|||||

night as spoken above no other task

twists the next text to pudding-filch proactive there, is in nature together none more delightful than the boulder cleft hand-storm knot of a fluttering future, thousands into the coin of filtered time, the furnished values and improvised artifice, the pleasures of useful conduit and desire. mud flickers divine leverage of service. poets conspire with religion to lift misfortune from itself. thus the table estimates as it has, common lemons of absolute speaking, freedom from self is

translated to custom, moreover conceived of language by a historian. the stock of poetical history... poetry adds to the stock of available history. reality adds to the stock of poetical history. by a bushel of shadows to know, one is a reflection of its own effects, partake of what is conceived as equivalent to what is proffered. if a poet is a morsel of thinking in the dust, then diction deflects the fable from the epicenter of its shroud, an epic leaf beyond the canon as observed.

jim leftwich
01.03.2017

|||||

The Pravity of Human Nurture

what is for, nor who, features a tame housefly for the perfection of inconsequent history. alerted the better to have seen in advantages of combining styles, a prodigious likeness and swift mark succeeds the compliance of philosophy to a hollow judgement obliged by critique adrift. perhaps it is the aquifer of progress in periodic addition. hand upon fern often other than finished, subjects found in the chutes of grammatical liberty, writes this answerable enough to the curves and differs of oblique semantic variety. recurring eyes moreover uplift the delicately balanced memories. parallel infinities delight like matter in the mind. forfeit the bodily flange commence, if such mothers of skill upon the spoon, thus endeavor to digest the flask in the valence it reflects. brute thoughts fit fettered leaves. what of advantage marks in periodic subjectivity a variety answerable to our parallel memories? who forfeits reflected perfection in swift judgement of progress writes this semantic balance in the mind of skill and valence. better to tame the housefly than to swallow grammatical curves.

01.03.2017

|||||

period style

linger in sorted bales is business to express partitions. commune is
sharing one-changing debates everyday against spaces hope is the
very spark of sense in all directions. barricades collectively are
currents felt amid poems anew within algorithms of the page reversed
a verse of daily life. reversed animating the poem lasts in turn
for years and has of another one still.
for years and has, another refitting of the
same situation befitting the game intuition house-sitting the
tame institution (those-distance it sure the cultural earlier) in
that this is the rebellion we have and is very taken.
this is the rebellion we have, and ends this
in that the good questions have felt less than may be /
the changes this time to ourselves / may lie in the dynamics of periodic
riots / in and of the mouth eventually presented as claims on the present
dust. things are trying to bewitch the poets in their wind. aesthetic
shells have dominated the street for us. while often explicit,
entangled poetry, strata and how attentive, entries also into our
changed each-others. the points of think to look, undercover and
over cover, the obscure wheel slots the spectre and the pronouns
steam the claims.

wheel slots the spectre and the pronouns steam the claims.
wheel slots the spectre and the pronouns steam the claims.
wheel slots the spectre and the pronouns steam the claims.

jim leftwich
01.04.2017



why play the day away?

impress so as to soak the permanent rationale: the "look" of the same desk, the "same" desert, "the" same decision. "history will not include the staid armchair of our indecision." "history will not include the stained armchair of our indecision." misdirection indeterminate pairs linked to useless delusions have weakened the months definitive necessities. why play the day away? why delay? we were late to the boundaries and determined the possible specifics. the feathers and lizards of renaissance thought... separate forms summed by substantial facts, restless in the folds and folds, of which the surfaces are vivid in translated multiplicity, compared to concepts of oppositional cleanliness. the variations are connected to the interpretations. style implies growth and sequence. when style was birth critique was adoption. choices at first taken for granted were later envisaged as continuities of divisive realities.

jim leftwich

01.04.2017



mistaking the side of things

no longer the vague homogeneous powder of capitalism, magical knives slit aluminum hubris, there are wild exerts in the acquisitions of the sea. in itself, oblivious to the public even if not outside of it, the senses are awaiting their place in tangible immediacy. what happens in an intangible media stays in an intangible media. what is no longer slit in the sea senses what happens in the vagus nerve. what is no longer albumin in itself senses the homogeneous power of public events. what is no longer capitalism senses the magical acquisitions of immediacy. ear. throat. frog. tract. node. "Words paint to the Imagination, but every Man forms the thing to himself in his Own way: Language is very Imperfect: There are innumerable Colours, and Figures for which we have no name, and an infinity of other Ideas which have no certain Words universally agreed upon as denoting them; whereas the Painter can convey his Ideas of these Things Clearly, and without Ambiguity; and what he says every one understands in the Sense he intends it." -- Jonathan Richardson, An Essay on the Theory of Painting (1715). no longer are the wild senses permitted to stray in a nerve. no longer are the imperfect words infinite homogeneous exerts awaiting intangible albumin. innumerable capitalist ideas convey the

magic of intangible immediacy. fractional reserve thinking. compound disinterest. some of these words intend the wild sense, the wild form, the empire of the senseless, the wild boys and, briefly, Steppenwolf. no uncertain colors will rid these words of their disfigured hinges.

jim leftwich
01.04.2017



Poza Rica, 1978

description condemns the outlined criticism, itself panders to physical power, avoid articles as artworks and always advise accomplished accounts. "verified violence is invisible" conjures us to create and/or choose revised criticism, mirrors moments imaginable, waves froth gestures by inhabiting the stillness of thinking. the opposite of a contradiction is also a contradiction. "The beauty of composition consists in wisdom, that is, it should resemble a collection of civilized and wise people, not of wild and angry spirits, like those of Lafage." -- Essay On The Beautiful In Art, Johann Joachim Winckelmann (1763). psyche finds friend or fiend in the attitudes of its notes on celebrations of surrealist altitude. communistamine, hypnagogic, what can it mean to one who is awake? montage fleetingly crescendo. sublime electric thunderstorms of the sun. (photograph by Tina Modotti, guitar, bandolier and sickle.) negation is exuberant abuse, of acceptance and adaptation, in the middle of a mystical disappointment. the mood is philosophical, diverging, counter-resemblance, spanned. bone-pistol flourishes spinning symmetrical wormfrenzy conventions. we were drinking shots of tequila in a dusty bar one afternoon between christmas and new year's. they were wearing their bandoliers when they walked in through the only two doors. we had worn out our welcome as we walked out into the shimmering sunlight. during the puppets beside the river marked exaggerated chair rigged burlesque. syncretist angels explode and dance, saturating our good example. libations in excess decadence explore memory and assessment. attention was symbolic or non-referential. diminishing decisions. agency. eye. infrastructure. once. until

jim leftwich
01.04.2017



diversified spectator travels

sense after howling dialog is more frequent than we accept. the eye is a credible faculty in its discontinuous circle. close to touch, our reach is a choice of the retina. process isolates stimuli. process violates stimulus. stimulus interrogates process. stimulus percolates process. we are on fire differently / than ourselves revolving in literature / from room to room. worse yet, the imaginative quality of precision surrounds our testimony with relics of Renaissance consciousness. if we no longer strive for the roles of the past, who benefits? if we are deprived of ourselves in unnecessary conclusions, who benefits? follow the consequently discovered objectives. what if there is no evidence for yourself? ... "the style of open form everywhere points out beyond itself and purposely looks limitless, although, of course, secret limits continue to exist, and make it possible for the picture to be self-contained in the aesthetic sense." -- Heinrich Wölfflin, Principles of Art History (1915). who very who marvelously who unchanging? who conflict who experience? who transfer? who unforgettable? who emotional composition unreasonable? who contributes the peak of fish? who forms the subtle diagonal? who is linked by clarity to equal criticism? how is the vocabulary relentless? who is the author? how is pleasure discussed when the children are within hearing? who asks the concerned questions? how do we know? where are we now? did you say no? his slipped slouch hat and his long pink hair, who could have expected it? sense is a sour fire. the moon surrounds our longer strive deprived. follow the limitless transfers to become self-marvelously linked. who, after howling a credible choice, if fire surrounds our unnecessary roles, has discovered ourselves in the style of unchanging flesh? of course the unforgettable fish is equal to our criticism.

jim leftwich
01.04.2017



pansemic cinematic correspondences circa 1974

what at the inability was evaluation in its core? coherence permits possession. interrogation of the reader, as commodity fetish system product terrain or subjectivity, feigns reconstitution of familiar masks, truth neither in the world nor in the analysis of the world, and stands in unique closure just short of systematic essence. if it poses no answers, how is it opposed to incoherent structure? if it permits the worship of desire, why does it appear as the expression of a subject? the opposite of an assertion is another assertion. what if what of what in what it. what at what on what un what as. the pansemic tendency of cinematic beastlight / to study the following differences / between the fact of the sturdy tooth and the lack of a photo booth / at least as natural as useless language / unless polysemic values extend as units from the theme of each utterance to the variation of each speaker / is inseparable from multiple deviations of diverse histories within a semantic context. fluctuates less in order to designate more. minimal is other, or minimal is not self, even if it is not cut into substitutes for its wholes. we have our exactly subsequent positions forming a line of traits. "The bogus religiosity which now surrounds original works of art, and which is ultimately dependent upon their market value, has become the substitute for what paintings lost when the camera made them reproducible. Its function is nostalgic. It is the final empty claim for the continuing values of an oligarchic, undemocratic culture. If the image is no longer unique and exclusive, the art object, the thing, must be made mysteriously so." -- John Berger, Ways of Seeing (1973). variation what. variation possession product. variation masks and it. variation it of if pansemic. variation pansemic differences photo polysemic deviations less self to have. variation variation polysemic. what it deviations. variation of less. possession if self. product pansemic to variation. variation pansemic variation. variation differences variation. masks photo if variation. the work remains whatever constellates the text or contradicts the rupture in strangeness. boredom may be discovered as a layer of meaning among the many meanings. applied chromatic associations identify sufficient surprises of semiotic

1. slipperiness
2. snakeskins
3. spark plugs
4. spiderwebs
5. spindrift
6. spittle
7. sonnets
8. Schopenhauer
9. scissors
10. self-awareness

a blur may be exchanged for a combination of units.

jim leftwich

01.05.2017

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the shaman rides the cloak

don't talk about the moonpoem, brittle drinking with conceptual animals, little dreams renewed in the seventies and displaced by the slogans of hell. in steed tuna learn, in harp vest beach, in writer enjoy. drive your art and your plover over the horses of the head. their bones are an emptiness dancing to the left of the skin. no no, no no, no. the world is fueled by incarnate rainbows, various and appropriated, adorned with footsteps and early sleep. the ferocity of the fire is shiny in its shrine. the smooth skeletons ice cream riot / shivering spinal rot cracking spins / demons askance / it was raining words / even though our shared experience was so far from the English language. resonance is written as it feels. comb the sounds to mirror the minds. they were staying in the dark hotel, The Hotel Baudelaire, archaic wisdom collectively... the road of excess leads to dear prudence who is desired by the cut-up worm in delirium. / dip them in the book / whose face gives no haecceity / like the busy bee for hours / no clock who has eaten / the whole flowing net of birds.

jim leftwich
01.05.2017

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the night lion knows the layers of instruction

do neglected minds introduce us to the fevers of poetic negativity? pistons are built with stamens of lawn, brokens with firm lyrics of religion. the bride of the peacock is the story of god.

fabulous beings expand and fill the skin with tainted dance. why are you standing beside that bodhi tree? when you could be sitting beneath the baobab? waiting for bat-pollinated lightning fungus.

hollow warthogs eat the mottled spinetails. John Giorno: "I've let content arise as it will, with one lifelong rule not to use Buddhist words, because that closes the door on the audience." the makeshift marmalade of sparrows / sloughs the racing of the loins / upon stormy portions of the condensare / to propagate pious ears asleep. / it is not necessary beyond the flow of three minds / to transmit the erotic and indescribable / directly or indirectly into / the emptiness of practical collaboration.

jim leftwich
01.05.2016

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wander suffused the cook

eggs on a southern priest / lay an eraser / on the forest jaw. therefore, to bring the absolute into the poem, elsewhere research metalwork laboratories, gratefully the 5 machine-fantasies (thinking of oceans suffused with alienation, a sociocultural embodiment of the experiential crossroads) (the shoes of sweat delight can never be refilled), compelling underground wonders and unwritten memoirs, wasted implementing seasonal emergency, destroy the fried eggs behavioral sweatsuit pavilion, macrocosmic plasma entity, role spot one property objects, nearly stories, cooking novel cartoons neglected, cooling hovel commas expected, eggs therefore metalwork, thinking of embodied delight destroyed the macrocosmic stories. jaw-dropping research-fantasies undo sociocultural sweat. underground shoes wander around the seasonal pavilion. eraser absolute laboratories suffused experiential fever memoirs. waste the eggs and spoil the cook. improvement makes stark roads, but the crooked roads without imps roving mint are the roads of genus and genies.

jim leftwich
01.05.2017



Corresponding Dances

Nature is a template of vivid pliers
And lassos spent in parquet for confused parole
At home in the past and traversed by forests of symbols
Where the observant quill regards its familiar desk.

Comb the long echoes with lions and condiments
Dancing in the tentative bruise of profound unity,
Vast communes renewed in common clarity,
The perfumes, the colors and the responsive suns.

Illness perfumes the frail combs and infant chairs,
Dust-comas and highboys, verbs becoming prairies,
-- and the autos, corrosive campus, the rich triumphant,

Many ants expanded to their chosen infinities,
The ambient coma in amber, the music, the conjoined licenses,
Quiet chants of transportation and spirited scents.

Baudelaire, transmuted by Retorico Unentesi
01.05.2017



memory of identifiable fragments

our rhetoric leaves us at opposition to periodic terms, to prefer a word over the defaults of vision, or to detour from the whole cloth in quiescent deflection, where to seek the musical space in an heir of mathematical metaphor is to process nothing more than an exaggerated style. ceremonies later saturated with the inevitability of significance, past most vision as experiential opposition, leaves us at default and deflection, to seek the ceremonial past in a vision of saturated process. later, form sulks as an asset of content. being is no longer defined as a reciprocal argument hidden behind concentric nuances. to prefer quiescent mathematical styles of default significance / no longer marinated in alethic relations / where the logic of morsel standpoint as prosaic aberration / the exception yet to tributary massage / the normal shamanic function kept no pertinence for vernacular narrative sequences / which we agitate with steering wheel ballast / nor inscribed in the irreducible sentence / so far as a text abducts the principle of citation. / a sentence is a complete thought. it rustles when it walks. braided form authors hermeneutic poltergeists. juxtaposed units or weapon-salve in the kitchen express the semic interplay, close but not at all. declarations of content read the sentence in fixed and veritable manner. the paragraph is established as a repository of continuity. familiar deductions determine the sausages and the sources.

jim leftwich
01.05.2017

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supermarket radiates crooked rituals

...or turn yourself into a natural family weekend. horizontal battles are ungovernable, they enact multiple responses in daily forms of invitation. we are an unauthorized history flowing kaleidoscopic through the flowers and scrawls of our agitated zenith. saddle the tombs, dipped in lidded hues! infrequent episodes of insurmountable electricity, vitrines across the coffins in the corner of rose hiatus. baubles dust mercury / knots jettison untitled Wednesday / the city is humble, musty with negligence / trash especially institutional / red limbs and letters / marking the orbital punishments.

thing-piece feelings through metrical (petrified?) comprehension. sympathy in tall forks. caul and capacity repeats the rapid drain. intention is its own virtue. our intentions are invitational. we are

the scrawls and hues of our mercurial intentions. musty intentions, read through family responses, flow in the saddle of the insurmountable rose.

jim leftwich
01.06.2017



on the the dump

where was it one first heard of the truth? fragmented stellar dark horse hinge, reinvention has embarked upon the medium tradition hub, the toes emit resurgent notches, stagnant prayers on the finger of a private agenda. "there is only one important relationship with your goat in hell," said Sartre, "to share your curious answers as appreciation of experience." the day can feel this. time is even worse than itself. struggles in the schools are scrambled and continuous. hunting undersea / durational variety / coin ranging castle wastes / who derive their skills / publicly deboned support for reinstated stepladders / are fed the worst jobs in the country / caves baking soda electric dirt / the medium defiance critiques poems into embroidery. "Adults and children sometimes have boards in their bedrooms or living-rooms on which they pin pieces of paper: letters, snapshots, reproductions of paintings, newspaper cuttings, original drawings, postcards. On each board all the images belong to the same language and all are more or less equal within it, because they have been chosen in a highly personal way to match and express the experience of the room's inhabitant. Logically, these boards should replace museums," -- John Berger, *Ways of Seeing* (1972). intent envisions eventual textile design. utopian gaps reconstruct the defamiliarized impossible. *one rejects the trash*. the real is the defamiliarized impossible. modular, sanctioned. an interaction of binaries examines nomadic meanings. meanderings. sources scour the servings. water starved by gasoline. clandestine abstractions are forbidden as propaganda. processual collaboration / stitched memories / utopic identities / sewing machines / disaster cartography / displacement / displace meant / enough fire and knotted beans must paragraph quasi-calligraphic drawing proposals since they are considered too-heavy shoes, rarely useless.

jim leftwich
01.06.2017



padlock nodding doors

the curved hand, cotton hairs from year to ear, poached in turn the cumulative participations. by which route elitist interpretations of atrium glimpses vector: opens floods with no bridges to consist. with no mesh balconies, baroque cubic grids and horses, perfected or posed, limbs insufficient for the capacity of reason. arctic, a crucial condition in contemporary cultivation, speaking social species should segment sequential sparks, the day the sun places our images of bouquets on the moon, every cat is a tiger, daffodils disgust the dump. sleep like a snake in snow. climbs like a bird and breathes the fiddle in the barn. eyes knocking around the quilt like Detroit in Vermont. fish-legs padlock, raining against the flowers. the birdbath tastes of garage and nodding catfish. a blizzard of chairs / moonmedicine / useless doors. the curved route with no mesh of reason. every cat should segment the fiddle against the chair. from ear to atrium, cubic crucial sparks, the dump knocking around the birdbath, poached horses in contemporary bouquets snake like garbage to mesh the floods.

jim leftwich
01.07.2017



penumbral convergence

myriad of passionate cartels, quietness and quintessence without a set of ourselves. laboratory within the collaborative support, the semi-public ear, counterpoints unexpected Dada anchor relies on experimental convergence, self-reflexive memories of educational illuminations, textual

choreography complicates illogical fragments, penumbral hybrids evinced and deployed.
wanted: phonographers, reeders, clarinetines, talk-boxers, idiophonists, boing-core masters, for
the repurposing of electroacoustic music live. noise invented the free jazz avant-garde, bending
experiences. cf. the red room at normals, 425 E. 31st Street, Baltimore, MD 21218. identity
inducing education is unlearning our experiences. by cafeteria to adjacent edifices, to create the
twin axis along references suffered, the emptiness of the last century fortifies boundaries and
traces, evolution existing as multiple ideals surrounding the generous dimensions.

jim leftwich
01.07.2017



intimate fort of raccoons

coat of collaged mutations. bustles and lulls the ambient portent. ambiguity rattles the exits.
depends on constraints, guerrilla vacations, cultural vaccinations. the play of reverie in the gut of
disorder.

jim leftwich
01.10.2017



grapple the salient energies

the sequel is settled in primary pasts. vivid and fair, ensemble directed rice, for the naturally deviant traditions. science is serried and vacillates, banned from its own limits. we go to school to talk with our comrades. our bones are reflexive and persistent. the fumes of the robin, spent choices levitate the liquid creed: mathematical elevators, poems extinct in the details of the veil.

jim leftwich
01.10.2017



respectable gestures devastate the mountains

environmental consciousness surveys the carpet. clean air is naturally rampant in the trailer parks explicit injustice. we arrive on our feet, just in time. plastic materiality facilitates our entrance into a change. sort the creative projects by types of occupation and prettiness. to sever the meanings from their initial elevations, we serrate our collective observations, arbitrary individuals transmuted by assignment.

jim leftwich
01.10.2017



lure and don't

a tolerant social soup combs the dominant ecology. batten the spoons! bait lunar parking now! they are the envy of their own messages.

jim leftwich
01.10.2017

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a gaggle of doors

paved and bitten coats, coils bloom, the kittens loom and blur. dance like it pays to be as high as a mode of China. fate is local and it leaks from the chin. pour the sauce precisely, from its finite center. so soon the air we studied, overtly slants and glancing.

jim leftwich
01.10.2017

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skate-agents quandary

diploma oblique vitamin? out in the rented quad they are dancing in their bones. tunnel eyes throat-kitchen, exists without the sensations of livestock, haunted by poison, porch, obelisk, giraffe, table-saw, leveraged personae, solvent, termites, suspension of disbelief, the view from under a boot beside the bridge. "i know it's the same village. we were just here yesterday." permission to sort quotidian lumps.

jim leftwich
01.10.2017

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the pasts aslant

the long soul televised trout-dance, mold, turns and pours the scent into the lamp. the doors are torn, the lions are loose in the lean salon.

jim leftwich
01.10.2017

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lunar in cameo peril

with an estranged cannibal up his sleeve. hope is ecstatic, persuaded by rust, spare parts, protection-rackets, the lost sun of the quiet peninsula. context is especially tired of the demands of conventional realism. accuracy fumes. corruption is the negative principle of absurdity and anxiety. balanced, usurps, excursus, finagle variable, Upanishad muttering "Yankees in seven". escape-fetish embezzled the segue. most of their goals are logical and securely abandoned.

jim leftwich
01.10.2017



campfires summer ventriloquist

totalities impose order amidst entrances to the morbid auctions and gestalt dreams of the western lichen, percussion among chickens nor damaged and swollen dice. minimum gift storage (sortilege), democratic rats eye the steak twisting in the wind. Klieg lights on their shoes. mere facts cannot drain the hopping spiders on dry land. an architecture of verbatim auscultation -- the "rush to rust" -- offers unofficial hopscotch disease, bird-under-eggplant hazards in the copse. no armchair semantics will disseminate our remainder.

jim leftwich
01.10.2017



splinter-dance

lard thunder propaganda, Varese-runes, a spate of bus stops after April. susurrus splattered craftmassage (the medium is the craftmassage). in the middle of an ostrich desert each seme is verily ammo, zen-swish I-Ching West, gelid plantain wildly splinter-dance. pencil standpoint codicil. curved portal, slit in the barren elements, causal radar interspersed, new wine in broken bottles. fake news older than rounder Dark Ages augmented. flake news lard in April. cake new verily craft massage. raft message splintered like barren and broken news. susurrus in zen-pencil causal elements. fake April is the smoothest month. after the seme wildly slit and curved in interspersed ages. rounder-craft codicil west. Varese splattered in I-Ching causal radar.

jim leftwich
01.10.2016

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no salt in the food-lines

fault-lines compute terrarium. discontinuity forms the boundary of a fractured singularity. tabular non-vertical consists at the intersection of subductions. release the deformation grade, strained crust hanging surfaces under his accumulative feet. instantaneous threshold friction. plant thereby vapor with heatcycle decorative glass. plant therapy free-form succulents. planet therapy free from microbial damage curriculum. risks of absence in excess ventilation thrives accidental insect aspirin. needlesnake nontoxic spider succumbs to adhesive thorax sweeping enzyme extinguisher. fault-spider fractured thrives on microbial intersection crust. where is the glass boot static in wrinkled neurons? the sewer is under the kitchen, and the burro is in the hall.

jim leftwich
01.10.2017

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Charcoal Doubts Their Bumblebees

beginning with an improvisation on "Trailers" by Mike Basinski (2010)

pan eye here buckets panic eye cane eye pain disturbed lettuce what
hats of pig pie night spells pelt ice that nice nice ice porous nut
and wool flows tooth-inspection fortnight forklight forthright

the quip at blue rue singular heartcircle as this siren zoot lit
after on or onion in sword or horde bang banned elephant alphabet
full doll top cows smiling crows impala abandoned everywhere

continuing with Gnostic Verses by Robert Creeley (1991)

see pan eye here buckets panic ever eye cane eye pain disturbed
lettuce what it in then path lend hats of pig pie night stay spells pelt
ice that nice nice ice porous nut echo in when street implacable
and wool flows tooth-inspection come fortnight forklight forthright
over dawn this was outstretched the quip at blue rue be singular
heartcircle as this siren zoot lit reaches house was room dimstore
after on or onion in it sword or horde bang banned elephant
alphabet measures facts hand particular full doll top cows smiling
in crows impala abandoned everywhere will times distance

continuing with Suburban Monastery Death Poem by d.a.levy (1968)

drums see pan eye here buckets panic ever eye cane eye pain disturbed
hearing lettuce what it in doorway paranoid then path blocks lend hats of
pig pie night stay spells pelt ice that nice nice ice psychology porous nut
echo in picture said when street august implacable and wool flows tooth-i
nspection come fortnight forklight symptoms forthright over dawn when
reading this was bleeding outstretched the quip at blue rue be singular
heartcircle as this writing siren zoot lit reaches house away Milwaukee was
room surrenders dimstore after on or onion in it sword or horde bang
banned elephant anymore alphabet measures apartment believe facts
hand jammed particular full doll top cows smiling in crows impala abandoned
experimenting everywhere will buddhas happened times distance

continuing with Fresh Air by Kenneth Koch (1956)

Whitman drums see pan eye here buckets panic ever eye cane eye pain
disturbed crackpots deep century hearing lettuce what it in doorway
paranoid then path poets blocks lend hats of pig pie night stay spells
pelt ice that nice nice ice hibernation sparkling duty psychology
porous nut echo in picture said when street urinated august implacable
and wool flows tooth-inspection come fortnight forkligh whales
chanting thunder symptoms forthright over dawn when reading this was
head bleeding outstretched the quip at blue rue be singular
heartcircle as this glee writing siren zoot lit reaches house away
Milwaukee was room trucker heart surrenders dimestore after on or
onion in it sword or horde bang banned elephant poetry bathtub anymore
alphabet measures apartment believe facts hand hairs seductive jammed
particular full doll top cows smiling in crows impala abandoned
ugly kingdom arrows experimenting everywhere will buddhas happened
times distance Byron twentieth six their bumblebees sticking charcoal

continuing with Daily Logs by Tom Taylor, (1995)

enough Whitman drums see pan eye here buckets panic ever eye cane
partitions shinstorm eye pain messages disturbed crackpots deep
century hearing lettuce what it denial spasm wrestles in doorway
vocabulary paranoid then path poets blocks lend hats of pig pie
passage benign tunnel night stay spells decides pelt ice that nice
nice ice hibernation sparkling stammer slimmer shines duty psychology
plenty porous nut echo in picture said when street urinated
moonheartknot august implacable arc sky wound remind and wool flows
tooth-inspection come fortnight broken fresh inversion forkligh
whales renoun chanting thunder symptoms forthright over dawn when
long earlier present reading this was pique head bleeding outstretched
the quip at blue rue from forgotten forward be singular disaster
heartcircle as this glee writing siren zoot lit archetypes depths
pours reaches house away background Milwaukee was room trucker heart
surrenders peer seeming uncertain dimestore after on or singing onion
in it sword or horde bang banned elephant spoke beach already poetry
bathtub anymore candlelight alphabet measures apartment believe facts
hand unconscious before scripted hairs seductive jammed dreams
particular full doll top cows smiling in crows none again soon impala

abandoned waning ugly kingdom arrows experimenting everywhere will
design-spider fumes buddhas happened former times distance Byron
twentieth six their bumblebees inflamed stammer infernal sticking
charcoal doubt passing circumstances timing foment marked outer

concluding with The Exeter Book by Anonymous, (ca. 960 - 990)

frost shall freeze enough Whitman drums see pan eye here buckets
panic ever eye cane fire eat wood partitions shinstorm eye pain
messages disturbed crackpots deep earth shall breed century hearing
lettuce what it denial spasm wrestles in doorway ice shall bridge
vocabulary paranoid then path poets blocks lend hats of pig pie
water a shield wear passage benign tunnel night stay spells decides
pelt ice that nice one shall break nice ice hibernation sparkling
stammer slimmer shines duty psychology frost's fetters plenty porous
nut echo in picture said when street urinated free the grain
moonheartknot august implacable arc sky wound remind and wool flows
from wonder lock tooth-inspection come fortnight broken fresh
inversion forklight one who all can whales renoun chanting thunder
symptoms forthright over dawn when winter shall wane long earlier
present reading this was pique head bleeding outstretched fair weather
come again the quip at blue rue from forgotten forward be singular
disaster the sun-warmed summer heartcircle as this glee writing siren
zoot lit archetypes depths the sound unstill pours reaches house away
background Milwaukee was room trucker heart the deep dead wave
surrenders peer seeming uncertain dimestore after on or singing onion
is darkest longest in it sword or horde bang banned elephant spoke
beach already poetry holly shall to the pyre bathtub anymore candlelight
alphabet measures apartment believe facts hoard be scattered hand
unconscious before scripted hairs seductive jammed dreams when the
body's numb particular full doll top cows smiling in crows none again soon
impala name is best abandoned waning ugly kingdom arrows experimenting
everywhere will the ship must be nailed design-spider fumes buddhas
happened former times distance Byron the shield framed twentieth six
their bumblebees inflamed stammer infernal sticking from the light linden
charcoal doubt passing circumstances timing foment marked outer

jim leftwich
01.12.2017

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The by Times has Fume

outer frost shall freeze enough Whitman drums see pan eye here buckets
outer panic ever eye cane fire eat wood partitions shinstorm eye pain
outer messages disturbed crackpots deep earth shall breed century hearing
outer lettuce what it denial spasm wrestles in doorway ice shall bridge
outer vocabulary paranoid then path poets blocks lend hats of pig pie

linden water a shield wear passage benign tunnel night stay spells decides
linden pelt ice that nice one shall break nice ice hibernation sparkling
linden stammer slimmer shines duty psychology frost's fetters plenty porous
linden nut echo in picture said when street urinated free the grain
linden moonheartknot august implacable arc sky wound remind and wool flows

six from wonder lock tooth-inspection come fortnight broken fresh
six inversion forklight one who all can whales renoun chanting thunder
six symptoms forthright over dawn when winter shall wane long earlier
six present reading this was pique head bleeding outstretched fair weather
six come again the quip at blue rue from forgotten forward be singular

buddhas disaster the sun-warmed summer heartcircle as this glee writing siren
buddhas zoot lit archetypes depths the sound unstill pours reaches house away
buddhas background Milwaukee was room trucker heart the deep dead wave
buddhas surrenders peer seeming uncertain dimestore after on or singing onion
buddhas is darkest longest in it sword or horde bang banned elephant spoke

experimenting beach already poetry holly shall to the pyre bathtub anymore candlelight
experimenting alphabet measures apartment believe facts hoard be scattered hand
experimenting unconscious before scripted hairs seductive jammed dreams when the
experimenting body's numb particular full doll top cows smiling in crows none again soon
experimenting impala name is best abandoned waning ugly kingdom arrows experimenting

soon everywhere will the ship must be nailed design-spider fumes buddhas
soon happened former times distance Byron the shield framed twentieth six
soon their bumblebees inflamed stammer infernal sticking from the light linden
soon charcoal doubt passing circumstances timing foment marked outer

pig pie shall freeze enough Whitman drums see pan eye here buckets
pig pie panic ever eye cane fire eat wood partitions shinstorm eye pain
pig pie disturbed crackpots deep earth shall breed century hearing
pig pie lettuce what it denial spasm wrestles in doorway ice shall bridge
pig pie paranoid then path poets blocks lend hats of pig pie

buckets shall freeze enough Whitman drums see pan eye here buckets
pain ever eye cane fire eat wood partitions shinstorm eye pain
hearing disturbed crackpots deep earth shall breed century hearing
bridge what it denial spasm wrestles in doorway ice shall bridge
pie paranoid then path poets blocks lend hats of pig pie

frost shall freeze enough Whitman drums see pan eye here frost
panic ever eye cane fire eat wood partitions shinstorm eye panic
messages disturbed crackpots deep earth shall breed century messages
lettuce what it denial spasm wrestles in doorway ice shall lettuce
vocabulary paranoid then path poets blocks lend hats of pig vocabulary

a shield wear passage benign tunnel night stay spells
ice that nice one shall break nice ice hibernation
slimmer shines duty psychology frost's fetters plenty
echo in picture said when street urinated free the
august implacable arc sky wound remind and wool

shield wear passage benign tunnel night stay
that nice one shall break nice ice
shines duty psychology frost's fetters
in picture said when street urinated free
implacable arc sky wound remind and

wear passage benign tunnel night
nice one shall break nice
duty psychology frost's
picture said when street urinated
arc sky wound remind

passage benign tunnel
one shall break
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said when street
sky wound

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shall

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broken fresh lock tooth-inspection come fortnight
chanting thunder one who all can whales renoun
long earlier over dawn when winter shall wane
fair weather this was pique head bleeding outstretched
be singular the quip at blue rue from forgotten forward

sun-warmed summer heartcircle as this glee disaster the
archetypes depths the sound unstill pours reaches zoot lit
was room trucker heart the deep background Milwaukee
seeming uncertain dimstore after on or surrenders peer
longest in it sword or horde bang banned is darkest

beach
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holly shall to
the pyre bathtub anymore
candlelight alphabet measures
apartment believe
facts

hoard be
scattered hand unconscious
before scripted hairs seductive
jammed dreams when
the body's
numb
particular full
doll top cows
smiling in crows none
again soon impala
name is
best
abandoned waning
ugly kingdom arrows
experimenting

beach experimenting
already poetry ugly kingdom arrows
holly shall to abandoned waning
the pyre bathtub anymore best
candlelight alphabet measures name is
apartment believe again soon impala
facts smiling in crows none
hoard be doll top cows
scattered hand unconscious particular full
before scripted hairs seductive numb
jammed dreams when the body's

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passing apartment believe
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linden scattered hand unconscious
light before scripted hairs seductive
the jammed dreams when
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infernally particular full
stammer doll top cows
inflamed smiling in crows none
bumblebees again soon impala
their name is
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shield experimenting

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jim lefwich
01.13.2017



design-buddhas buddhas

frost frost enough Whitman drums see pan eye here buckets
panic panic cane fire eat wood partitions shinstorm eye pain
messages messages deep earth shall breed century hearing
lettuce lettuce denial spasm wrestles in doorway ice shall bridge
vocabulary vocabulary path poets blocks lend hats of pig pie

water water wear passage benign tunnel night stay spells decides
pelt pelt nice one shall break nice ice hibernation sparkling
stammer stammer duty psychology frost's fetters plenty porous
nut nut picture said when street urinated free the grain
moonheartknot moonheartknot arc sky wound remind and wool flows
from from tooth-inspection come fortnight broken fresh
inversion inversion who all can whales renoun chanting thunder
symptoms symptoms dawn when winter shall wane long earlier
present present was pique head bleeding outstretched fair weather
come come quip at blue rue from forgotten forward be singular
disaster disaster warmed summer heartcircle as this glee writing siren
zoot zoot depths the sound unstill pours reaches house away
background background room trucker heart the deep dead wave
surrenders surrenders uncertain dimestore after on or singing onion
is is in it sword or horde bang banned elephant spoke
beach beach holly shall to the pyre bathtub anymore candlelight
alphabet alphabet believe facts hoard be scattered hand
unconscious unconscious hairs seductive jammed dreams when the
body's body's full doll top cows smiling in crows none again soon
impala impala best abandoned waning ugly kingdom arrows experimenting
everywhere everywhere ship must be nailed design-spider fumes buddhas
happened happened distance Byron the shield framed twentieth six
their their stammer infernal sticking from the light linden
charcoal charcoal circumstances timing foment marked outer

jim leftwich
01.13.2017

|||||

full doll top cows smiling in crows soon soon

frost frost enough Whitman drums see pan buckets buckets
panic panic cane fire eat wood partitions pain pain

messages messages deep earth shall hearing hearing
lettuce lettuce denial spasm wrestles in doorway bridge bridge
vocabulary vocabulary path poets blocks lend hats pie pie
water water wear passage benign tunnel night decides decides
pelt pelt nice one shall break nice sparkling sparkling
stammer stammer duty psychology frost's porous porous
nut nut picture said when street urinated grain grain
moonheartknot moonheartknot arc sky wound remind flows flows
from from tooth-inspection come fresh fresh
inversion inversion who all can whales thunder thunder
symptoms symptoms dawn when winter shall earlier earlier
present present was pique head bleeding weather weather
come come quip at blue rue from forgotten singular singular
disaster disaster warmed summer heartcircle as this siren siren
zoot zoot depths the sound unstill pours away away
background background room trucker heart the wave wave
surrenders surrenders uncertain dimestore after on onion onion
is is in it sword or horde bang spoke spoke
beach beach holly shall to the pyre candlelight candlelight
alphabet alphabet believe facts hoard hand hand
unconscious unconscious hairs seductive jammed the the
body's body's full doll top cows smiling in crows soon soon
impala impala best abandoned waning ugly experimenting experimenting
everywhere everywhere ship must be nailed design-buddhas buddhas
happened happened distance Byron the shield six six
their their stammer infernal sticking from linden linden
charcoal charcoal circumstances timing outer outer

jim leftwich
01.13.2017



A Muse A Malady

Map over refuse, hell is quashed to dance cement!
Tease your cruel sonnet purple divisions of the night,
And jettison the tournament reflected in your tent,
The follies eat the horrors in frigid and tacit urns,

Lest succubus viridian and the rose-lute tilt ill
Verse and pour our armor in leering urns! The couch
Is marred by cheese, ping-pong dunce despotic and mute,
Tattles at noise and fronds in fabulous miniatures!

A voodoo I exhale loaded with ordure and sanity, toned
Since the pincers fort, a foot or toe too frequently,
Which tongue sang Christian coolant on floating rhythms.

Comb at least the sun with a number of antique syllables,
Our resident tour a sour leap per reading chants and songs,
Phoebus eating from the hand of Pan, singing near the moistures.

Retorico Unentesi
transmutation of La Muse malade by Charles Baudelaire
01.13.2017

|||||

The Vernal Muse

A muse is a demon courier, a pomegranate on a plate,
Aura-stew, the wand of January lacerated by Boredom.
During the empty nights and their negligent sorties
Tension pours like coffee on the dense pride of the violets.

Raining mirrors as if to dance with trees among marbled
Shoulders, at night the crayon-rays are a quiet percent,
Less volatile than sentient. Ant-tablature at bourse and
Triple sec, a mutant questioning palace, recoils toil and

Orders of azure routes. O tea-fault, poor gagging neutron
pain of claque and chair, comb the infants from the choir,
Joust with them the censer, chanting the Tedious Doom as

Sequel to the cross of war. Or, at a salty banquet in June,
Taller than apples and flat tires trampled by pluralities
Neither vomit nor piss, pour fairly a pan at vulgar rates.

Retorico Unentesi
transmutation of La Muse Venal, by Charles Baudelaire
01.13.2017

|||||

Spleen

The roses entail taut rogues
Unless errors entail taut noise.

Chairs pour pews through tuned boughs,
Renascent toes, meat in disrepair.

Let the ceiling state blue tropes,
The tripe of the tendons, a trip on
The sea, a stop on top of a dust.

I am raining two jars, -- sequential
Quests attend! Quite the quiet and
Futile atrocity of the voice!

Due hoax at the fuel of vermin,
Due lucidity brisk as a suit.

And the lake campaign infinity!
And trout for the voice in Hell!

Retorico Unentesi,
transmutation of Spleen, by Paul Verlaine
01.14.2017

|||||

Spoon

The roads were so red
And the ivory so lack

An ear and an urn ahead,
Disrepair looted hack.

Skytooth blue and handtooth tender,
Seatooth green, air lacking forks.

Eye away fear -- dustbeats remember,
Home voracious facts and forest.

I'm tired of belly with vanished eaves
And hovering boxwood tooth.

You have the countryside up your sleeve
-- Of all things, and lastly, you.

Retorico Unentesi,

transmutation of Spleen, by Paul Verlaine
01.14.2017



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jim leftwich

01.15.2017

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jim leftwich
01.17.2017

|||||

poems were arts in the size of their sizzle.

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jim leftwich
01.15/2017



Sculpture / Collaboration / Broodthaers / Parrotfish

"Is it true that the jetty and the speckled trigger fish swim on the moon?"

[No.]

A rain falls from the sun.
A brain falls from the spun.
A braid calls from the pun.

Lady Nature with hair of forests
Ladle Nurture with air of armrests
savage dream to his love poem
salvage gleam towhee glovebox poem.
A branch outlines the somber wood of
A ranch outliers the umber food if
her eyes a flash of lightning
herd eyes a lash of frightening..

She dons a star at her finger.
She duns a scar attar linger.
She plays with a shark From the back
She prays with a snark Foam the lack
of a tiger, she makes a sack
of a tiger, she fakes a flack.

She cakes a snack
Toward the horizon dances the thunderbolt.
Toe yard the aphorism glances the underwear.
Toward the pure surface rumbles a
Toe card the cure surf ace mumbles a
music of storms
aspic of norms.

Organs at the front of the mountains
Organic hat the font of the fountains

Violins at the bellies of the birds
Violence at the bells of the brides
waiting mute
wasting flute.

Lady Nature takes off her robe
Ladle Nurture bakes off her robbery
and dreams of the lights where the wolves pass
and streams of the flights ere the elves piss.

And beams in the blight where Elvis pissed.

The intense blue.
They incense clue.
Their intent you.

jim leftwich
01.16.2017



layers played

the spices spliced into a strip stop.
scanned track so the soap can truck.
then horizontal is punctuated by thin horizons, punctured.

jim leftwich
01.16.2017



How much happiness

All tea Everything stated or expressed by thing man exposed the measured text.
To a grening of thhe text; but a dleunds or exptely expy man is a note in the margte,
more Eveuad. or less, we derive the sense the tenged.
From the senhe matent, g.ent and the possible senses multipways a doubt,
and the possible measses comprises a note in trnings are many.rgin
of a totally ese of the nohings myrixt should have in of a completelduce
what should have been the y erased text.
From what's in the note we can extract the gist of wresses is a marghat a man explains
or exprinal note to a text that is complehat must have been in the tead; but there note,
we can desense of te is always a doubt, and the possible meanxt, but there's aloubt
is always presater or lesser ex

jim leftwich
01.16.2017

|||||

Email Exchange With Jukka-Pekka Kervinen May/June 2005

From: jimleftwich@mac.com
Subject: Re: telephone pole
Date: June 2, 2005 7:24:22 PM EDT
To: jukka@xpressed.org

jukka

i've moved on a little since that series of poems in
1982. it's been interesting for me to consider how

so many of us have arrived at serial practices and philosophical considerations of seriality, by many distinct routes to have come to such similar conclusions.

the computer has made it much easier for me to think in terms of serial procedures, rather than in terms of thematic variations. conceptual seriality is pragmatically distinct from procedural seriality, though the two certainly share some overlap.

i wrote a poem, a series of poems, actually, probably in 81 or 82, using a french dictionary to intentionally mistranslate (and excessively translate, e.g. using all possible definitions) several sections of andre breton's *l'amour fou*. bennett published it several years ago in LAFT. it's entitled "extrapolations from breton's *l'amour fou*". i didn't start writing on the computer until 1992. since then i have written quite a lot of procedurally serial text. rather than variations on themes the actual time spent during the writing more closely resembles interventions in an iteration. i don't make computer generated texts, strictly speaking. i like to intrude and disrupt the workings of the machine. i use associational and improvisational processes to interrupt and extend the procedural output generated by the computer.

i don't spend any effort trying to conceal autobiographical details (take a look at the last sections in the poemimagetext blog if you're interested in some anecdotal material), but neither do i spend any time specifically attempting to reveal them. my work is very intimately interwoven with my life, and it has been since i was an adolescent.

i just looked at the poles blog, very nice new entries, again i notice without additional texts. some of the pole images are very similar to visual poetry, or at least to text/image compositions, and should work just fine without the inclusion of additional language elements.

i'm in the process of adding to the textimagepoem blog.

send me a pole of two and i'll include them in the mix.

also, i should say, you shouldn't feel in any sense obligated to use all the pole images i've sent you. i sent you all of them, but please feel free to omit some of them. and i'm not thinking of this project in terms of any time frame at all, so you shouldn't feel any need to do so either.

jim

On Jun 2, 2005, at 5:23 AM, Jukka@xpressed.org wrote:

Jim,

That's interesting, your serial variations seems to have common with my variations of a theme, or rather I would like to use definition of class and its instances, sort of reference to computer science terminology. It somehow "sounds" more accurate.

Jim, I'm quite sure that your autobiographical details leak into your texts, at least I have felt their existence from the very first text I read from you (btw, it was one piece published by ExNihilo Press which now seems to disappeared...).

Well, 230 images it would take ca. half of year and I'm done with them. You're right, that is sufficient for a while !

-Jukka

On Thu, 2 Jun 2005 03:31:41 -0400, jim leftwich wrote:

jukka

the first time i recall working serially was in 1982,

writing a series of poems called "retelling the story".
i had the idea via thinking about carl jung and joseph campbell, that serial variations might be a more accurate representation of how things recur than the traditional notion of cyclical repetition. an archetype, for example, could be conceptualized as a series of variations on a theme. history repeating itself, which strictly speaking never actually happens, could be imagined in terms of serial variations.

i'm 49.

i'm generally a bit of a loner, always have been, even as a child, and i'm mostly an autodidact.

i don't usually spend much time on autobiographical details, at least not explicitly framed as such, though quite a bit does leak into my texts and my correspondence. i never feel much inclined to write anything like a chronology.

that last batch of poles was all i have for now. you should have around 230 of them. that should be sufficient for a while.

jim

On Jun 2, 2005, at 1:46 AM, Jukka@xpressed.org wrote:

Jim,

Interesting, glad that students there still continue, are against of authorities (and against homogenization maybe), and continue to offer us more material with to work.

Yes, I usually have this serial processing, like to make variations of same "theme" or structure. And practically always I make strict restrictions of possible operations or procedures within series. Maybe it is partially from my childhood, at the age of eleven I started to study compositions by Webern,

Stockhausen, Boulez, Nono and other serialist composers who extended their serialist processes also to other parameters than pitch domain (time, rhythms, articulation, dynamics etc.). It had a great impact and of course (not only because of my age) it changed (drastically) my thinking. But nowadays, as I am a bit older (44) I have started to "trust" more to my intuition, but still I know that I continue the same serialist procedures in my thinking, one way or another.

A bit of history ...

How about you Jim ?

-Jukka

On Wed, 1 Jun 2005 02:50:50 -0400, jim leftwich wrote:

jukka

the blocks are irregular, so somewhat larger than normal city blocks. still, the area is small, and the poles i have used are in a tiny part of that area. it looks for now as if a kind of compromise has been struck, where the students refrain from posting flyers in the central business area and the cops and merchants allow them to remain in the residential areas. or maybe it's just the students seeing what they can get away with, and so far as it were winning the outlying areas. or again, maybe the cops and merchants are temporarily permitting this, since the university is now between spring and summer semesters, so there are relatively few students around. i'm not sure exactly what's going on. but i am interested in watching it develop.

i can see that you work with a procedure and with variations on or within it. i like that kind of thing

quite a lot, like the kind of serial work it produces
and like the time spent actually doing it.

jim

On Jun 1, 2005, at 2:13 AM, Jukka-Pekka Kervinen wrote:

Jim,

Yes, organizing all this stuff is problem, have always been (and will be) !

I have tried to find some good and easy solution, but nothing so far.
Maybe I'm not just interested of it enough.

I posted #12 to nonlinear poetry, and will post later few more. And yes, these are without texts, I didn't want to add anything, they seemed to have everything needed. I work quite systematically (why I can't do the same with organizing stuff ?) and continuous variations is one part of it. These contains quite many different phases which offers huge amount of permutations and possible configurations. There are so many images left and I can apply those variations in my procedure.

Have students won the battle ? As no one doesn't seem remove the flyers.

I didn't realize that the area is so small, 4 blocks. Have you found all these poles from that area ?

-Jukka

jim leftwich wrote:

jukka

i'm not very good at organization either, but i'm trying,

concocting strategies against my usual tendencies.
the nonlinear poetry blog is a good place for some of
these.

put them anywhere you want to. just let me know
where i can find them.

i looked at the latest entries to the poles blog and
noticed no text had been added to a couple. some
of them already have quite a bit of text. we have
a lot of these to work with. there will be room for
all kinds of variations on your procedure.

the students are posting more flyers, moving
towards the peripheries of the central student
oriented business area, more towards the off
campus student housing sections of town.
this whole area, business and residential, is
maybe 4 square blocks, not very big at all.
but no one seems to be removing the new
flyers, at least not yet. i think i'll wait a few days
before going back with the camera.

jim

On May 31, 2005, at 9:43 PM, Jukka-Pekka Kervinen wrote:

Jim,

Yes, that's better, also as I'm not good in keeping myself
organized,
it is good to know that you are ! I will also try to make some
programming
to whole procedure I have done with poles, anyway it is a bit
complicated,
don't know if it works at all. All these, yard sale signs, scraps
you collect,
poles we are now working are so interesting, it shows how much
there are things possible to work, manipulate, develop, anything.
Very very interesting !

Would it be OK for you if I post one pole (#11/#12) to my nonlinear
poetry-blog too ?

It would be nice to show few in there too !

-Jukka

ps. #11/#12 are online now, I didn't add any texts to these, they were so ready that I didn't want to add anything !

jim leftwich wrote:

jukka

i'll send the rest of the telephone pole images first, then we can work on yard sale signs. this is large handwriting, almost writing as drawing. i think you would find interesting ways of working with it. i'm thinking in particular of your pieces at the selfsimilar blog.

jim

On May 31, 2005, at 2:32 AM, Jukka-Pekka Kervinen wrote:

Jim,

Yes, same here, I like that too, and have many going at once.

Yard
sale

signs sounds very interesting, yes of course please send, anytime !

And I think I know how these signs look, would like to work with them, again rich, interesting material ! Outsider art seems to describe them very well !

I tried to look but don't find any links. Was it an attachment ?
Or did you
put them as HTML-coded (like a href=...) ? Anyway I can't see any,

but that's not a problem, if you have time you can add them from blogger.com

(you're also admin in telephonepoles.blogspot.com), you don't need

to show

me first, I can't imagine there will be anything that I don't

like

!

I am too glad that Nico sent his work, I have always liked his pieces.

I thought that you want Marilyn Dammann's work to stay at top, that's nice idea. I liked her works, really beautiful collages,

I

have

seen many at mail art sites. And her works in XTANT 4 were amazing, wonderful compositions. A great loss !

-Jukka

jim leftwich wrote:

jukka

i like having ongoing projects. usually i have many going on at once (and i know you do too). eventually i will run out of telephone poles. charlottesville is a small town, and the student area is very small. but there are other, similar projects. it is yard sale season here. people make signs to catch the attention of people driving by. sometimes the lettering, which is usually handwritten, is interesting in itself, and often the ornamentation is reminiscent of some so-called outsider art. i've been using yard sale signs in visual poems and collages for several years. when we finish with the telephone poles, i'll send you some yard sale signs, just to see what you think about working with them.

did you get the links?

and, if so, do they seem appropriate?

i don't want to simply replicate lists other bloggers have already posted.

i looked at the mdr site. very nice. good to see nico vassilakis there.

i will resume posting to textimagepoem in a few days. i wanted to leave marilyn's work at the top for a week or so, as a kind of small homage to her. i really liked her and her work a lot. we will miss her. when i resume posting i will include some of the poles.

jim

On May 30, 2005, at 11:41 PM, Jukka-Pekka Kervinen wrote:

Jim,

Ah, good, they are fighting against ! Hope that flyers are still there when you go to shoot !

There should be enough disk space, and yes, we will use this mailbox to other projects after poles. That sounds great !

-Jukka

jim leftwich wrote:

jukka

i noticed last night the students have put up a lot of new flyers. there seems to be some kind of small battle going on. i wonder if they will still be up when i go into town tonight.

yes, it does seem like we will have more than enough space. when we finish with the poles project, we can

use this mailbox for other projects.

i have two more links to send and then will be done
with that, at least for now.

jim

On May 30, 2005, at 11:02 PM, Jukka-Pekka Kervinen wrote:

Jim,

Yes, I saw that you've sent a bunch of images, they look
beautiful ! It is fantastic
that you've found so much poles to shoot, I tried to find
some
from
here (not telephone poles, some lamp poles are made of wood)
but all I found
were clean and stripped. Last time I checked you've sent 61
emails
of photos and used 3% (74MB) of disk space so there are 97%
of
disk space left, that
should be enough.

Please just send the links and I will add them.

-Jukka

jim leftwich wrote:

jukka

ok.

i just finished sending images from the first day.
last night i found 3 more poles, but i didn't
have the camera with me. i think there are
probably several more as well. i will get all
i can.

i have a few links i would like to add. i'll send them to you and see what you think. if you like them you can add them, or tell me and i will.

jim

On May 30, 2005, at 7:24 PM, Jukka-Pekka Kervinen wrote:

Jim,

Okay, suits me ! I will continue with my own pace, anyway will work with them each day. And yes, I thought that too, I will send images to mdr, and of course you're free to send to your own blog too !

-Jukka

jim leftwich wrote:

jukka

i will send you all of the pole images over the next few days. do anything you like to them, and work at any pace you like. i'm just sending them now, not expecting anything specific in response.

it's good i think to continue posting them to mdr as well as to their own blog.

jim

On May 30, 2005, at 2:54 AM, Jukka-Pekka Kervinen wrote:

Jim,

Great ! I wanted simple layout too, no distractions,
easier to focus images. And invitation worked, good,
you're now able to send any stuff you like too !
I will add images each day, Mon-Fri I work later
(our afternoon, your night), at weekends I work early
mornings.

I also put one pool (#5) to MDR !

-Jukka

jim leftwich wrote:

jukka

the site is beautiful. sizes are perfect. layout is
what i would have chosen, very unobtrusive
and simple, easy for the visitor to view.

the invitation worked exactly as intended,
very smooth. thanks very much, once
again.

jim

On May 30, 2005, at 12:57 AM, Jukka-Pekka Kervinen
wrote:

Jim,

Thanks Jim, I agree, this is exciting and I'm very glad
we started
this !

The blog is here:

<http://telephonepoles.blogspot.com>

I send you an invitation from blogger to join as member
for this blog, don't know
if it worked ...

Please check the blog and let me know if you want any
changes to it (more links,
layout, image sizes etc.).

-Jukka

ps. I saw the images in poleswithjim@gmail.com,
wonderful stuff, I look
forward to work with them !

jim leftwich wrote:

jukka

excellent, all of this.
in an hour i will be sleeping
and it may be late into the
night before i get back to
this, but it is an exciting
project, and i appreciate
very much all that you
are doing. very much
looking forward to this.

jim

On May 29, 2005, at 3:10 PM, Jukka-Pekka Kervinen
wrote:

Jim,

telephone poles is great and as you said it can means
a lot,
things you mentioned and it is open for other
interpretations too.

And I like that idea, interpretations of other people
as a part
of act against this homogenization process !

Soon (in an hour) you will have an invitation to the
blog which
means it is up and we both have rights to send stuff
to it.

-Jukka

jim leftwich wrote:

jukka

i have a suggestion for a name.
what if we simply call it

telephone poles

and let folks think about what
that can mean.

i think it can mean a lot.
telephone poles are, or mostly
were, almost icons of an older
revolution in communication.
my dsl connection is with the
local phone company, which
still uses telephone poles.
so, part of our exchange
concerning these poles
requires the use of the very
same poles in the transmission
of the digital images. it's as
if we are working inside a
phase transition, mutating
amphibians passing through
water en route from ice to
steam. we are documenting
the agency of a catalyst,

conducting parallel transformations,
as if keeping watch from a
nearing future over a palpably
receding past. we're writing
an alternative history, to rescue
the disappearing objects by
disguising them in plain view,
treating the project of
homogenization as ephemeral,
and acting against that project
by imagining for a moment
permanent this present transience.

other folks no doubt will think
some other things, which in
itself is a process against
homogenization.

jim

On May 29, 2005, at 2:06 PM, Jukka-Pekka Kervinen
wrote:

Jim,

Wonderful, only thing I need now is the title for
the blog.

Here are few propositions:

disappearing objects
poles project
against homogenizing

etc.

You can send anything you like Jim, as much you
want. For me
all your works are welcome !

-Jukka

jim leftwich wrote:

jukka

absolutely!

yes to all of this!

i love it.

i am right now involved in transferring files from my old computer to the new one. i do have a lot of material, a lot of scans, things like yard sale signs and flyers for local music venues (also some flyers from columbus, ohio). lots of images from magazines found in dumpsters. i can send a lot of things for you to work with. i also have a huge amount of text. as for the poles, i haven't counted them but i think i have about 235 pole images. i will start by sending them, and we can go from there.

thanks very much for this invitation.

i love this kind of thing.

jim

On May 29, 2005, at 1:23 PM, Jukka-Pekka Kervinen wrote:

Jim,

Great, let's do this before they disappear altogether ! This homogenizing process is frightening, it seems to be everywhere.

I opened a new email address for you Jim, now you

can send anytime,
as much you want, there are 2 GB room so it will
not end at least
immediately. The address is

poleswithjim@gmail.com

You can of course send anything you like, not
only
poles ! Also, just a thought,
how about setting up own blog for these ? You
have
a lot of material, I will work
with these in daily basis anyway and I can easily
maintain it. Of course we can
use our existing blogs too, both will work with
me. But somehow this seems
important, working with these disappearing
objects, perhaps documenting
something we will miss rest of our lives (I
already do !).

Jim, please let me know what you think !

-Jukka

jim leftwich wrote:

jukka

these are all very nice.
i found a few more poles,
and revisited a couple from
yesterday, so i have a lot
of these images. i think
this kind of thing is soon
to be entirely unavailable
everywhere. our daily
experiences are being
homogenized. it's good
that we can work with

these materials while
they are still a possibility
in our lives, in fact an
actuality in our lives.
i will send more
whenever you want
them. they are all
in the computer. i
like this idea of posting
them on a regular basis
to MDR. that's a very
good place for them.
i'll post them to my
textimagepoem bog
as well.

jim

On May 29, 2005, at 12:25 PM, Jukka-Pekka
Kervinen wrote:

Jim,

You're right, it's same thing here, I can't
find
graffitis anymore, they are washed by
firms specialized only for that. Instead of
colorful paintings there are only gray
shadows without potential or anything. I also
started to think whatever has
happened to our telephone poles, they looked
exactly same before. I took
my camera and walked all over finding any, then
I realized (of course): we have digitalized
lines,
we don't have analog telephones here anymore so
there are no poles at all,
whole network of cables is now under ground.

Here are next two, poles 7 & 8. I really enjoy
working with these, this will be
now part of my daily works, I let these evolve
with time. Also, if it is OK for you,

I will put one to MDR few times in a week, and
of course you're free to send/use
them anyway/where you like Jim.

-Jukka

jim leftwich wrote:

jukka

2 more very nice ones!

i need to go into town and will take the
camera
with me.
maybe i can find some more of this material.
the students post their flyers. the cops and
merchants
tear them down. no free advertising in public
spaces
or on private property. not even for your
garage band.
the telephone poles and a couple of other
places are
left with weathered scraps of multicolored
flyers
stapled to them. the cops and merchants can't
pretend that this is a beautification project.
most
folks would think the poles are eyesores now,
after the flyers have been (partially)
removed.
and then there are those other folks, like us,
who should probably thank the cops and the
merchants for their misguided, neurotic
activities. without their efforts, we
wouldn't
have
this astonishingly rich material to work with.

jim

On May 28, 2005, at 11:59 PM, Jukka-Pekka Kervinen wrote:

Jim,

Here are poles 5 & 6. Yes, below ours is jUSTin!katKO's work, I like these window-pieces too !

jim leftwich wrote:

just looked.
beautiful.
as is the image below ours.

On May 28, 2005, at 2:28 PM, Jukka-Pekka Kervinen wrote:

Jim,

Okay, POLE 2 is now online and I will send you more stuff later today (tomorrow in your time zone).

-Jukka

jim leftwich wrote:

jukka

yes and thank you and
i will send you as many
of these as you want
and i will make more
tomorrow.

jim

On May 28, 2005, at 1:56 PM, Jukka-Pekka Kervinen wrote:

Jim,

Great, I will send pole21 to MDR under title POLE 2. OK ? You don't overload me Jim, this is one thing I have always wanted to do, collaborate with you ! Anyway, after these I will ask more.

I am really glad and excited of this !

-Jukka

jim leftwich wrote:

jukka

yes, another very nice one, and minimum daily requirement seems an excellent spot for it. i sent you 8 more. i don't want to overload you with these things, but i certainly like the results of our exchange. you can have as many of them as you like.

jim

On May 28, 2005, at 1:33 PM, Jukka-Pekka Kervinen wrote:

Jim,

Even worst, glad they have failed !
Here
is one version of pole 2, I thought
to put it to MDR
(<http://www.20six.co.uk/mdr>) if it is
OK
for you.

-Jukka

jim leftwich wrote:

jukka

this one is beautiful too.

i think they would like to clean
everything in america
and paint it white, but so far they
haven't succeeded.

jim

On May 28, 2005, at 11:57 AM,
Jukka-Pekka Kervinen wrote:

Jim,

Great ! I have tried to find similar
things from here, but in Finland
they clean
everything and then they paint with
gray...

Here is pole 4 ! I will do 1-n more
today (we are at 08:50 AM...).

-Jukka

jim leftwich wrote:

yes, maybe so. i'm thinking of going
back tomorrow to get some more.

On May 28, 2005, at 11:39 AM,
Jukka-Pekka Kervinen wrote:

Jim,

Okay ! I got them, and will start
with pole 4 ! These are beautiful,
you have found a treasure ...

-Jukka

jim leftwich wrote:

jukka

no, not between these emails,
between the post office and
the office supplies store
yesterday afternoon.
i'll send you 6 more,
for now.

jim

On May 28, 2005, at 11:18 AM,
Jukka-Pekka Kervinen wrote:

Jim,

Sounds great ! I suppose you didn't do all this between these emails (:-)) ? Or did you ? I look forward, these textures are so rich and offers many interesting possibilities.

As well, I am happy to work with you Jim !

-Jukka

jim leftwich wrote:

jukka

i went to one telephone pole and took about a dozen photos. then i ran some errands and in a parking lot i took the time to look at the thumbnails on the camera. there seemed to be some possibilities. since i was still in the right part of town i went back and photographed 6 more poles. i wound up with 137 photos. i've looked at them as a slide show, but that's all. i will go through and select some and send them to your other email address.

always good to work with you.

jim

On May 28, 2005, at 10:43 AM,
Jukka-Pekka Kervinen wrote:

Jim,

Thanks ! And please send, as
much you want !!!

My mailbox in this address has
only few megs disk left, please
use this address:

jkervinen@gmail.com

I look forward Jim !

-Jukka

|||||

Email Exchange With Jukka-Pekka Kervinen from June 2005

On Jun 21, 2005, at 1:49 AM, Jukka-Pekka Kervinen wrote:

Jim,

These signs are really wonderful ! There are much more variety
than I expected, really impressive as you said. I worked with
one of them (nothing ready yet...), seems that I need few 'tools'

more before starting. But we will do this too Jim, I really want work with these !!

Thanks Jim, I will send you some self-similar stuff by snail mail. Overlapping both what I said before of 'tools' and self-similar/ asemic writing I have attached here three images. All three are both JPG and PDF-format. JPG's should be in correct size to print letter-size paper, if not PDF are (it is possible that they have a note telling of shareware program). I thought if these would have any "collaborative values", all three are digital images, drawings/paintings/collages.

Hope you like these Jim, please let me know if these work !

-Jukka

jim leftwich wrote:

jukka

the variety of the signs is impressive, and yet there is a common theme, as it were, to all of them, and a common form, so the effect is like variations on a theme, or perhaps an exercise in seriality. all of this interests me, along with the foregrounded quality of handwriting as drawing. obviously i "read" them through my own interests, and not at all as regards their originally intended purposes. many of them are made on cheap poster paper, on garishly colored paper using similarly colored crayons and markers. some of them appear to have been made collectively, as a sort of group collaboration, passed around a room of students or sometimes in a family setting with children participating. often by the time i get them they have been hanging for several days and the sun and the rain have sometimes had very noticeable effects. i will send some more, just so you can see. maybe you will want to use them, and maybe not. that is entirely up to you.

please do send paper versions of some self-similar works. i would love to collaborate with them.

jim

On Jun 20, 2005, at 1:27 AM, Jukka@xpressed.org wrote:

Jim,

Thanks for posting my works !

Yes, please send, I'm really curious to see. I'm sure that I will find them interesting and want work with them. Also, just a thought, I would like to send you a paper versions of the "self-similar" stuff, marker drawings/collages, if you would like to collaborate with them or find some other ways to use them. Please let me know what you think !

-Jukka

On Sun, 19 Jun 2005 15:27:32 -0400, jim leftwich wrote:

jukka

thanks again, very much.
i will post your works to the blog,
and i have a few images, also
found materials, scans of yard
sales signs, which i will send to
the telephone poles address,
so you can see what a few of
these look like. i have a lot of
these as well. i'll be interested
to see if you find in them
something you would like to
work with.

jim

On Jun 20, 2005, at 12:01 AM, Jukka-Pekka Kervinen wrote:

Jim,

Yes, you're right, it seems we have much common with our desires and works ! I'm very glad you like my sites, as I previously said I think your blogs are treasures, and your works, text, collages, writings and essays have been a wonderful source of inspiration for me, great, beautiful works !

I collected some pieces to you, for your blog, and have attached them with this. There are shots from my own collages, "found collages", and few asemic pieces/collages I made at our cabin today (they continue with same 'themes' as self-similar writing stuff). Use any you like Jim, and thanks again of your invitation !

-Jukka

jim leftwich wrote:

jukka

we seem very much in tune with our desires for these various projects and for our works generally. i have been looking at your malxart site, which i appreciate very much, and also at your self similar writing blog. these recent pieces at self similar writing are wonderful. you have indeed been very productive of late, as you mentioned in an earlier post, and from what i have seen you have been producing consistently excellent work. your blogs are opening new vistas for me, with your own pieces, with materials from others, and with a huge new set of links to explore. i'm enjoying all of this very much.

jim

On Jun 18, 2005, at 11:43 AM, Jukka-Pekka Kervinen wrote:

Jim,

Thanks Jim, your invitation means very much for me ! I will send you stuff when I'm back from our cabin. Also you're free to use any images, texts etc. you find from my blogs, for any purposes, in your blog(s) or anywhere you like in any combination, partially, overlapping (a la Cage) etc.

I'm very happy of direction in our project(s) and collaborations, this has been one of my "goals", to share my pieces, to be open and keep them open !

-Jukka

jim leftwich wrote:

jukka

i will post your variations on my collages later tonight, and i look forward to your solo pieces. send as much as you wish, and as often as you wish. this is an ongoing, open ended invitation.

jim

On Jun 18, 2005, at 2:09 AM, Jukka-Pekka Kervinen wrote:

Jim,

Great, thanks ! You can put those I sent you, I will also send you few "solo" pieces after I am back from cabin at Sunday.

Thanks very much of your invitation Jim !

-Jukka

jim leftwich wrote:

jukka

you should send me some of your pieces for
textimagepoem. they don't need to involve
my work. they can be anything that you're
doing.

jim

On Jun 17, 2005, at 11:27 PM, Jukka-Pekka Kervinen wrote:

Jim,

I posted one collage to MDR yesterday and will post one more
today. Thanks very much of your permission to use them !

I have been quite productive recently, hope not too much,
and of course I found interesting details from your collages
and before I noticed I was making few variations of them.
I thought to put few to nonlinear/MDR.... These are small
files and I attached here few examples.

Hope you like !

-Jukka

jim leftwich wrote:

jukka

i downloaded the attached poles and will post later tonight.
thanks for sending them.
and please feel free to download anything of mine from
the blog, and do with it whatever you wish.

jim

On Jun 16, 2005, at 12:55 AM, Jukka@xpressed.org wrote:

Jim,

Here are four poles attached. Yes, we can spread them
around and make them more available. Also through links
at our blogs people will find more stuff.

I would also like to post your collages to MDR if
it is OK for you. I can download them from your
site, no need to send anything. Let me know what
you think Jim.

-Jukka

On Wed, 15 Jun 2005 15:41:58 -0400, jim leftwich wrote:

jukka

thank you for sending my greetings to mark. i have
looked through his blog a bit and i like what he is
doing.

you should send a few new poles for textimagepoem.
we may as well spread them around as much as we
can, and they work well with the other materials on
the blog.

i have a lot of scanning planned for the weekend.
several more boxes to sift through, plus a stack
of recent mail.

thaks much for your comments.

jim

On Jun 15, 2005, at 5:14 AM, Jukka@xpressed.org wrote:

Jim,

I sent a message to Mark, with your greetings !

Absolutely wonderful works at 'textimagepoem', especially love your collages !

-Jukka

On Mon, 13 Jun 2005 15:21:32 -0400, jim leftwich wrote:

jukka

thanks for sending the code. i will insert it later tonight.

the dylan show was great, even better than i had anticipated.

i saw the new poles you posted, and really must agree with mark young. these pieces are consistently excellent. im very happy with the whole project. i dont know mark, but tell him if you would that i appreciate his comments very much, especially the entry at his blog.

jim

On Jun 12, 2005, at 4:45 PM, Jukka-Pekka Kervinen wrote:

Jim,

Great if you have found good stuff from my links !

I've attached the code with this email (code.txt), open the file and

just add this line somewhere
in the template. I've inserted it after a line which
contains text
'Powered by Blogger', you
can put the code line same place too. Anyway before that
make a
backup
of your template
(I usually copy the whole template code and save it to my
local
machine), just
for sure, and before saving your template in Blogger, try
it with
Preview.

Hope you enjoyed the concert after waiting so many years
before going
there ! And it is great that your stepson also likes
Dylan, my oldest
son
is 21 in next month, he started study composition a year
ago,
and I have enjoyed our conversations and mutual interests
in
contemporary music.

Jim, if you have any problems with the code just let me
know !

-Jukka

jim leftwich wrote:

jukka

i've been visiting your links off and on for much of the
night. a lot of very remarkable work, and thinking
about the various works and ways of working. you
are certainly right that all this is much more readily
available because of the blogs. it's a very good thing,
no question about that.

let me know exactly where i need to insert the code when you send it.

i've been listening to dylan for over 30 years and have nearly 40 of his recordings, some of which i've bought several times (on vinyl, cassette, and now on cd), but i have never seen him. needless to say i'm excited about going. my stepson, who is 18 and just finished high school, is also a fan, so it will be good for him as well.

jim

On Jun 10, 2005, at 3:39 AM, Jukka@xpressed.org wrote:

Jim,

OK, I will send the code later today. And yes, it provides interesting information which helps forming networks as it seems that people interested of same kind of themes/ subjects visit each other's blogs regularly and with that information it is usually easy to find other blogs. I also see blogs logical extension in poetry/vispo/mail art communities, there are many examples, for instance mail art pieces are not so "private" anymore as anyone can see them in different blogs, in generally works are quite easily available, blogs have high ranks in google and other search engines.

Jim, enjoy the concert !

-Jukka

ps. Wonderful collages at 'textimagepoem' !

On Fri, 10 Jun 2005 02:22:07 -0400, jim leftwich wrote:

jukka

yes, do send the code for the counter. i think it could provide interesting and useful information, and not only for myself.

the poetry / visual poetry / mail art communities seem to have strongly embraced the idea of the blog. that certainly seems like a good thing, and in some ways is very logical, an extension the idea of networking. there is a whole lot going on, and i'm only beginning to get a feel for it.

ralph eaton has tickets to the bob dylan show in roanoke/salem for tomorrow. sue, aaron and i are going down for the show. after tonight, i may not be back at the computer until late sunday.

jim

On Jun 10, 2005, at 2:21 AM, Jukka-Pekka Kervinen wrote:

Jim,

Thanks, I'm glad you like them ! Yes, the procedures behave a bit unexpected way, that makes working really interesting.

The counter is only one line of Javascript code, the actual tracking program is on another server. If you want I can send you the code, it is inserted to Blogger template, the program takes care of rest. And it is getting some attention, that is nice, the blogging community is quite active, partly because of that small

code it is easy to see who have been visited and also
check
his/her
blog too.

-Jukka

jim leftwich wrote:

jukka

i see new poles are up. they look great,
and i can see the procedures are generating
unexpected results. nice also to see the
counter you have included, tracking
visits within the last 24 hours. the poles
seem to be getting some attention.
all of this is very nice to see.

jim

On Jun 8, 2005, at 2:46 AM, Jukka-Pekka Kervinen
wrote:

Jim,

Yes, they're great ! And it seems that John has good
printer
as well you've good scanner, I needed to ask you
before I was
sure that they have been done in that way. I hope
too that John
does
more !

Yes, I've done few more, and will continue each day,
it is
one of the highlights of my day, each one has been a
kind of

surprise, the procedures behave occasionally quite unexpected way, that makes working with them even more interesting. And yes, I have had very positive feedback, and that's always nice !

-Jukka

jim leftwich wrote:

jukka

john printed the poles, added his stamps and calligraphy, and sent copies to me. i scanned them. i agree, they're great. i hope he does more. i visited several of your sites last night and notice you have done quite a few more. i'm really happy with the way these are turning out. i also noticed you've been getting some very positive comments, also very nice to see.

jim

On Jun 7, 2005, at 10:35 PM, Jukka-Pekka Kervinen wrote:

Jim,

I just noticed that John M. has done beautiful insertions to few 'poles'. That's great ! Do you know did he use paper

copies ?
(I'm very glad of this !)

-Jukka

jim leftwich wrote:

jukka

this sounds very nice. get some rest and i'll
look forward
to hearing from you when you get back home.

jim

On Jun 4, 2005, at 9:41 AM, Jukka-Pekka Kervinen
wrote:

Jim,

Just a quick note, I will go with my family to
our cabin
today
and I'm back tomorrow.
Our cabin is at Heinola, 100 miles to North from
here
Espoo,
no
water, no electricity,
middle of woods, total silence (still, I take
few clips of
paper
and glue, three cameras
and PalmPilot with me). I usually sleep 4-5
hours at night
but
there in Heinola it changes
to 10-11 hours at night (and few naps at day...).

I want continue with this correspondence and

these subjects
and
will reply tomorrow !

Next poles tomorrow, I put #17 to MDR !

-Jukka

jim leftwich wrote:

jukka

thank you for your comments on my writing.
the monkey improves is a text i wrote using some
work
by jukka lehmus as source text. i've pasted in
the link
below. the text in question is in glossolalia
#7. at the
end is a note from lehmus explaining the
genesis of
the text. it's a good example of what i do,
though i
don't usually work from texts by other poets. i
usually
begin with texts concerning current events,
history,
and/or philosophy. the computer is used to
generate
a kind of destabilized source text, where
syntax and
grammar are corrupted or mutated, and often even
the integrity of the word itself is corroded or
exploded.
this type of source text allows me to begin
working
with the letter as the primary unit of
composition. i
can move from there, if i so choose, to larger
components

of the word, such as the phoneme, morpheme and syllable. i can also use the shards and fragments of words to associate towards a reconstruction of intact vocables. the destabilized source text encourages a lot of play, or flexibility, as it is as far as i can tell an infinitely malleable and open text. i can use all the conventional tools of poetical construction in working with this kind of text, but i am working within something already constructed (and perhaps deconstructed), rather than against the silence of the blank page. the experience of writing is altered radically, the during of the writing, and the resulting texts generally have some fairly unusual qualities.

writing, specifically poetry, utterly transformed my life when i was 16, in 1972. it's been at the center ever since. i'm not really entirely sure how it is that most people go about their lives, as i have only this experience as an adult. it seems that most people don't organize their lives along lines very similar to the ones you describe, arranging your daily routine to maximize time for writing, that kind of thing, but i really don't

know any other way to live.

i cut most of our exchanges from this email and
pasted them into a file created just for our
correspondence.

we may find something we want to do with some
of this. if we do, i have a copy.

it's very good to be in touch with you, and i'm
happy to know the feeling is mutual.

jim

<http://www.thing.net/~grist/homecyan.htm>

On Jun 3, 2005, at 12:40 AM, Jukka@xpressed.org
wrote:

Jim,

Serial procedures is much better term to
describe

my works as it seems to be with yours too !

This is

very interesting, your explanation of your
Breton

'mistranslation', also I'm interested your way
to mix procedural and
associational/improvisational
processes. I recall that I saw one your piece
which

you did with program 'monkey', it is based to
Markov chains, and that was an example where
I clearly saw how you used the output of
program

as raw material for further working. I must
tell

you that your writing has had a great impact to
all my work since I started writing four years
ago.

I saw that there was going something very
different

in your texts and how it was possible to use

different strategies in writing.

Well, writing has changed my life, totally, I do understand what you mean by that your work is interwoven with your life. It is not only a part of my daily life (and by daily I mean literally daily, I don't want to "rest" or have vacation), but my political and social awareness has "expanded", my attitude toward authorities is much more critical as it was before etc. On practical side I have arranged everything in my daily routines to serve writing, I have tried to maximize the time I have to use each day for working.

Yes, the new poles have been so rich that I have not wanted to add any additional material. But of course my procedure changes during this project and I probably will add something later.

I think I will use most of the images you've sent, few I may skip, but don't know. Anyway I don't feel obligated to use them all Jim !

Attached are three poles to 'textimagepoem'.

Really good to be touch with you Jim !

Best,

Jukka



from panseminc playhouse 287 -- 04.17.2012

TLPress Roanoke VA USA 2017